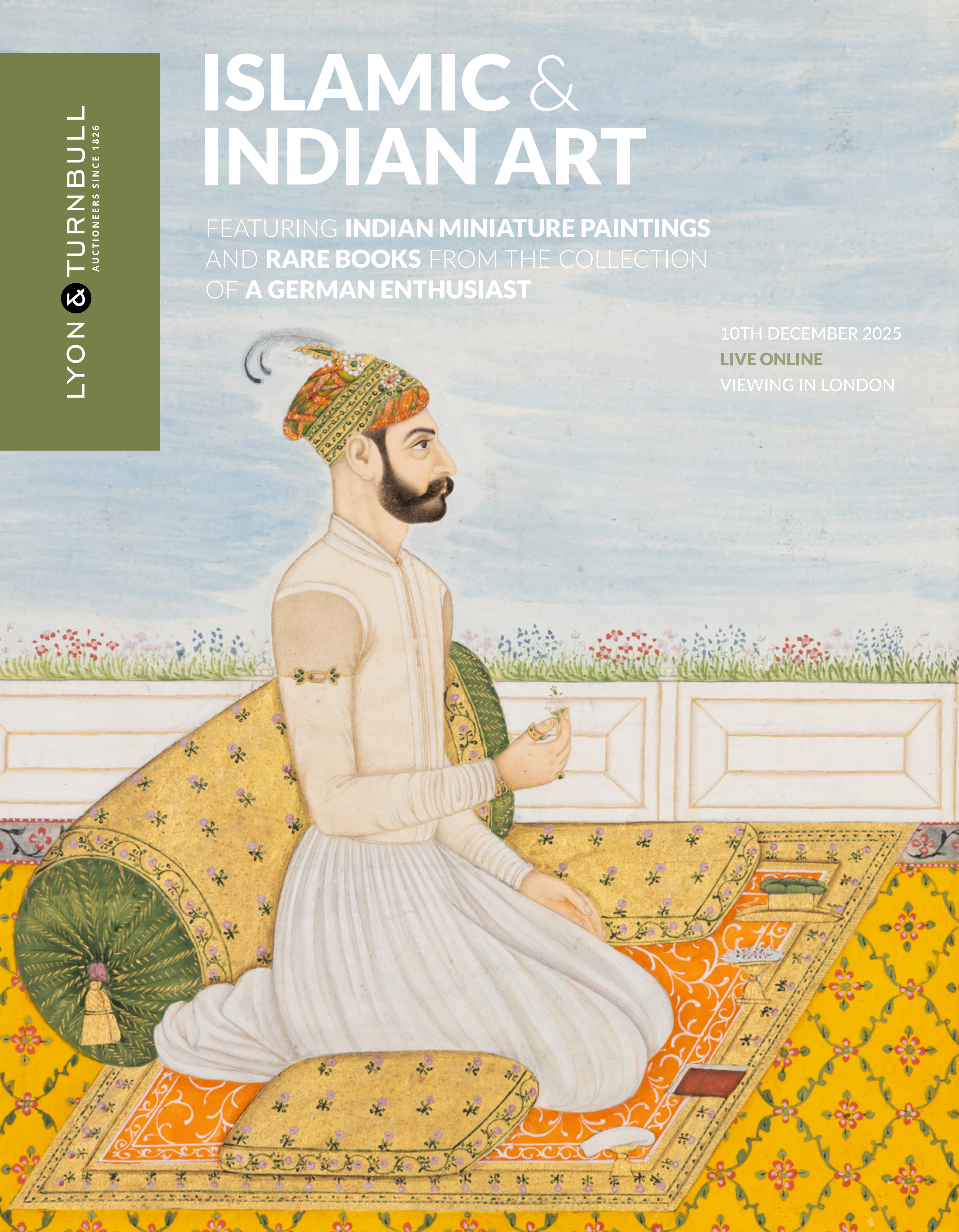
LYON & TURNBULL
AUCTIONEERS SINCE 1826

ISLAMIC & INDIAN ART

FEATURING **INDIAN MINIATURE PAINTINGS** AND **RARE BOOKS** FROM THE COLLECTION OF **A GERMAN ENTHUSIAST**

10TH DECEMBER 2025
LIVE ONLINE
VIEWING IN LONDON



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ISLAMIC & INDIAN ART

WEDNESDAY
10 DECEMBER 2025
AT 2PM

Sale Number **LT873**

Lyon & Turnbull
22 Connaught Street
LONDON W2 2AF

BIDDING AT THIS SALE

Online, telephone and commission bidding only - please see the guide to bidding on page 126

VIEWING

Thursday 4th December 1pm - 4pm
Friday 5th December 10am - 4pm
Saturday 6th December 10am - 4pm
Monday 8th December 10am - 4pm
Tuesday 9th December 10am - 4pm

Front Cover
Lot 45 [detail]

Inside Front Cover
Lot 50 [detail]

CONTACT

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BUYER'S **GUIDE**

This sale is subject to our Standard conditions of Sale (available at the back of every catalogue and on our website).

If you have not bought before we will be delighted to help you.

BUYER’S PREMIUM

The buyer shall pay the hammer price together with a premium, at the following rate, thereon.

27% up to £20,000

26% from £20,001 to £800,000

20% thereafter

VAT will be charged on the premium at the rate imposed by law (see our Conditions of Sale at the back of this catalogue).

ADDITIONAL VAT

† VAT at the standard rate payable on the hammer price

‡ Reduced rate of 5% import VAT payable on the hammer price

Ω Standard rate of import VAT on the hammer price

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DROIT DE SUITE

§ indicates works which may be subject to the Droit de Suite or Artist’s Resale Right, a royalty payment for all qualifying works of art. Under legislation which came into effect on 1st January 2012, this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the buyer on the hammer price and in addition to the buyer’s premium. It will not apply to works where the Hammer Price is less than £1,000. The charge for works of art sold at and above £1,000 and below £50,000 is 4%. For items selling above £50,000, charges are calculated on a sliding scale.

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REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, or on our website. Please note that first-time bidders, and those returning after an extended period, will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID (Passport/ Driving licence)

2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/ or deposit. (Particularly for bidding on lots marked by the high value lot symbol ♦)

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale (available at the back of every catalogue and on our website).

BIDDING & PAYMENT

For information on bidding options see our Guide to Bidding & Payment at the back of the catalogue.

REMOVAL OF PURCHASES

Responsibility for packing, shipping and insurance shall be exclusively that of the purchaser. See Collections & Storage section for more info specific to this particular auction.

CATALOGUE DESCRIPTIONS

All item descriptions, dimensions and estimates are provided for guidance only. It is the buyer’s responsibility to inspect all lots prior to bidding to ensure that the condition is to their satisfaction. Our specialists will be happy to prepare condition reports and additional images. These are for guidance only and all lots are sold ‘as found’, as per our Conditions of Sale.

IMPORT/EXPORT

Prospective buyers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to; rhino horn, ivory, coral and tortoiseshell. Accordingly, prospective buyers should familiarise themselves with all relevant customs regulations prior to bidding if they intend to import lots to another country. It is the buyer’s sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the lot.

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COLLECTIONS & STORAGE OF PURCHASED LOTS

FOR INTERNATIONAL BUYERS & UK (OUTSIDE SCOTLAND) BUYERS

STORAGE: All items will be stored at 22 Connaught Street, until Wednesday 7th January at 5pm. Please note that the office will be closed on Friday 12th December and between 24th December 1200 – 1st January. Thereafter we will store all items at Stephen Morris Shipping Ltd., 15 Ockham Drive, Greenford Park, Greenford, UB6 0FD. Telephone +44(0)20 8832 2222. Items will be available to collect from 9am on Friday 9th January.

Please ensure payment has been made prior to collection. This can be done online, bank transfer or in person at our London office - details will be shown on your invoice also. Please note we are unable to accept cash or payments over the phone.

COST: Please note from Friday 9th January you will be charged by our storage partners.

Insurance 0.25% (all items)

Smalls (paintings and objects) - £2.50 admin fee then £1.00 per day.

Furniture pieces - £5.50 admin fee then £2.50 per day.

FOR BUYERS IN SCOTLAND

STORAGE: If you would like to collect from our Edinburgh Office, please contact Neil Graham (neil.graham@lyonandturnbull.com) by 5pm on the 19th December. Items will be transported to our Edinburgh saleroom and will be available to collect from Friday 9th January from 9am. All collections will be by appointment only (this applies to both carriers and personal collections). To make an appointment email info@lyonandturnbull.com or call 0131 557 8844.

Please ensure payment has been made prior to collection. This can be done by bank transfer, and debit/credit card online (powered by Stripe) - details will be shown on your invoice. Please note we are unable to take payments over the phone.

ORDER OF SALE

Ottoman Manuscripts & Works of Art	Lots 1-13
Persian Works of Art	Lots 14-20
Mamluk Revival	Lots 21-22
Important Islamic Works of Art	Lots 23-28
Rare Books from The Collection of a German Enthusiast	Lots 29-36
Indian Miniature Paintings from The Collection of a German Enthusiast	Lots 37-75
Other Properties: Indian Paintings & Works of Art	Lots 76-109

A special thanks to William Greenwood and Dominic Somerville-Brown for their invaluable assistance in cataloguing the Islamic Manuscripts and Works of Art, and Margaret Erskine for her invaluable expertise on the Indian miniature paintings.

MEET THE **SPECIALISTS**

At Lyon & Turnbull we want to make buying at auction as easy and enjoyable as possible. Our specialist team are on hand to assist you, whether you are looking for something in particular for your home or collection, require more detailed information about the history or current condition of a lot, or just want to find out more about the auction process.

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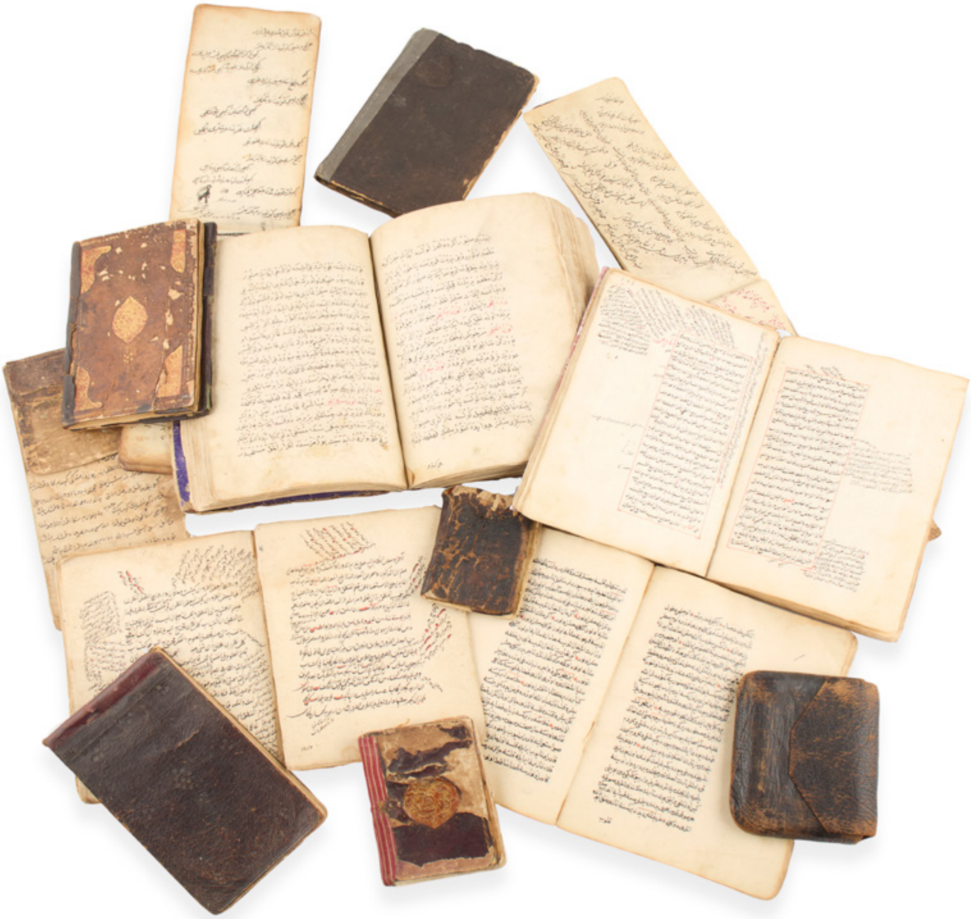
OTTOMAN MANUSCRIPTS & WORKS OF ART



1

A COLLECTION OF OTTOMAN MANUSCRIPTS

TURKEY, 19TH CENTURY

mainly 19th-century, in *naskh* script, including:

Treatise on *fiqh*, probably Ibrahim al-Halabi, *Multaqa al-Abhur*, 19th century, in Arabic, *riqa'* script, text outlined in red, a large fragment only (foliated 73-185), modern boards, 22 x 14cm

Religious primer, in Ottoman Turkish, 19th century, incomplete at end, old leather-backed boards, 23 x 16cm, binding worn, final leaf with burn-holes

Volume of devotional treatises, Ottoman Turkish and Arabic, final text dated 1213 AH (1799/1800 CE), blind-stamped cloth, rebacked

An'am-i Sharif, 1214 AH (1800 CE), in Arabic, copied by Umar bin Ibrahim of Yozgat, gilt roundels and headpieces, repairs and restoration to text and binding, filigree binding, 17 x 11cm

Devotional notebook including poems, oblong-bound, Ottoman Turkish and Arabic, various hands and scripts, calligraphy specimen at front, probably 19th century, 11 x 17cm

Calligraphic poetry, probably Ottoman Turkish, *nasta'liq* script, oblong-bound, multicoloured paper, c.1900, 9 x 24cm

Poems, Ottoman Turkish, oblong-bound, mid-19th century, 11 x 21cm

Notebook, Ottoman Turkish, oblong, covers largely missing, 19th century, 11 x 23cm

Volume of religious texts including Surat Yasin, Arabic and Ottoman Turkish, different hands, ownership inscription of one Ali Agha Efendi, 1226 AH, worn leather binding with filigree floral lozenge, leather on front board perished, cloth spine, 10 x 7cm

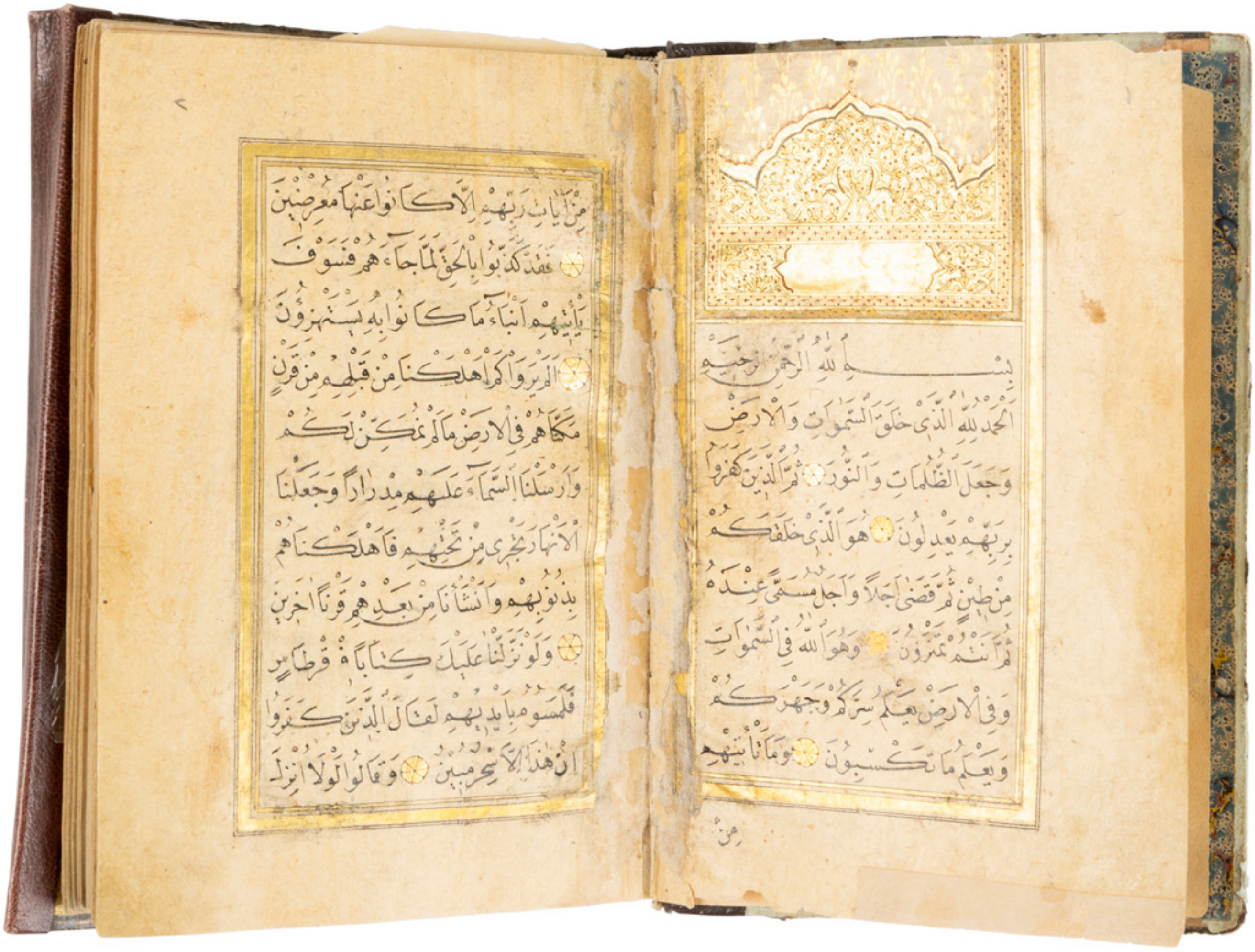
Arabic and Turkish religious texts commencing with the *Fatihah*, illuminated unwan, in wallet, tape-staining to rear, final leaf detached, 11 x 8cm

Volume of extracts including the Fatiha and *Surat Ya-Sin* from the Qur'an, Arabic and Turkish, condition poor, 10 x 8cm

Taftazani, Sharh al-Shamsiyah fi-Qawa'id al-Mantiqiya [i.e. 'An Explanation of Shamsi's work on the Rules of Logic'], in Arabic, *naskh* tending to *nasta'liq*, 19th century, binding defective

Religious primer, Ottoman Turkish, worn paper boards, 21 x 16cm

£1,000-1,500



بسم الله الرحمن الرحيم
الحمد لله الذي خلق السموات والارض
وجعل الظلمات والنور ۝ ثم الذين كفروا
بربهم يعدلون ۝ هو الذي خلقكم
من طين ثم قضى اجلا واجل مسمى عنده
ثم انتم تمترون ۝ وهو الله في السموات
وفي الارض يعلم سركم وجهركم
ويعلم ما تكسبون ۝ وما تأتيهم
من

من آيات ربهم الا كانوا عنها معرضين
۝ فقد كذبوا بالحق لما جاءهم فسوف
يأتيهم انباء ما كانوا به يستهزؤن
۝ الم يروا كم اهلكنا من قبلهم من قرن
مكناهم في الارض ما لم نمكن لكم
وارسلنا السماء عليهم مدرارا وجعلنا
الانهار تجري من تحتهم فاهلكناهم
بذنوبهم وانشانا من بعدهم قرنا آخرين
۝ ولو نزلنا عليك كتابا في قرطاس
فلمسوه بايديهم لقال الذين كفروا
ان هذا الا سحر مبين ۝ وقالوا لولا انزل

2

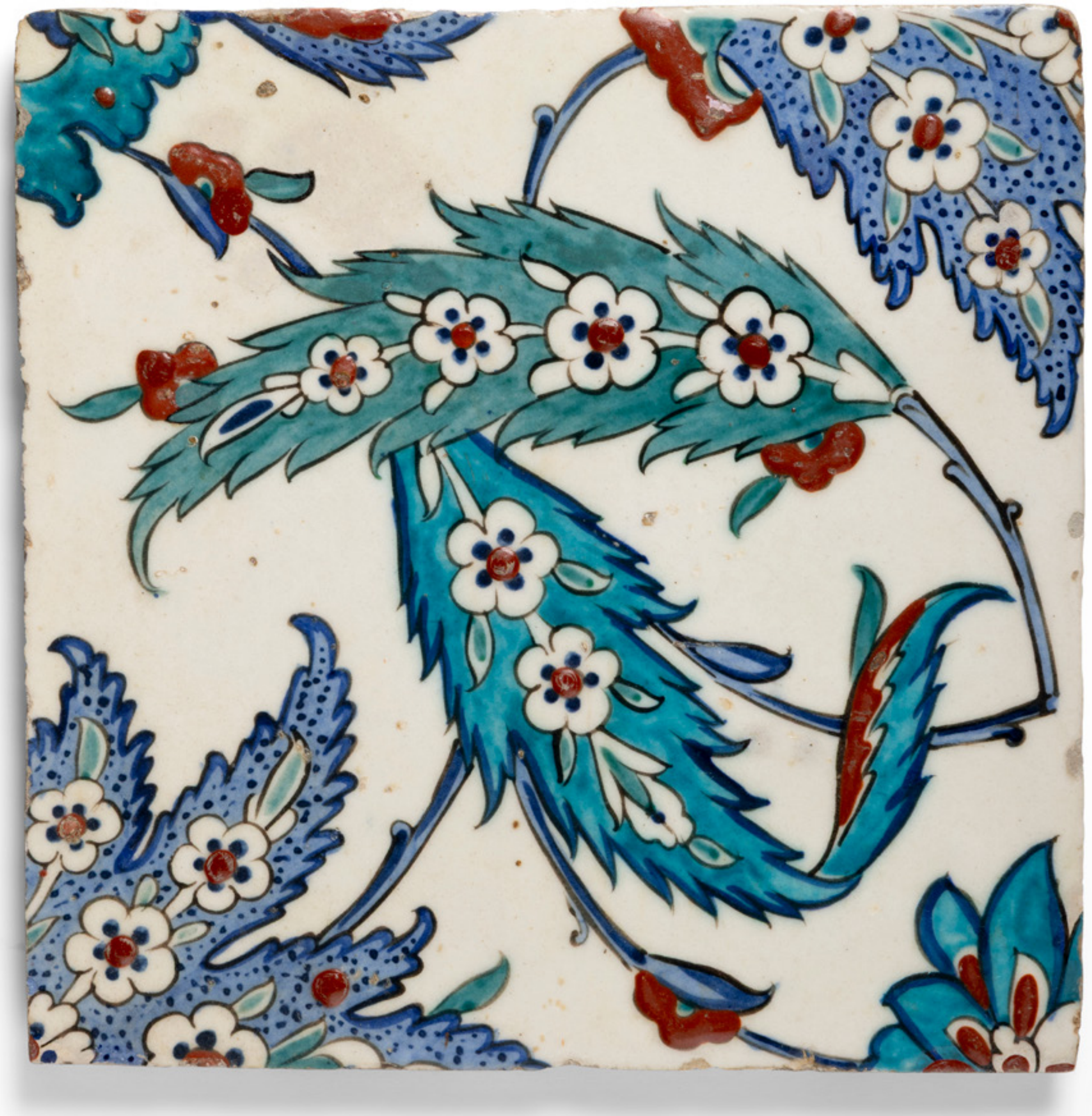
AN OTTOMAN AN’AM-I SHERIF (PRAYER MANUAL)

TURKEY, DATED AH 1210/ AD 1795

Arabic manuscript on paper, 158 leaves, 11 lines to the page written in elegant *naskhi* script in black ink, black and gold margin rules, gold rosettes verse separators, illuminated frontispiece, illuminated headings, consisting of a selection of prayers including the *Hizb al-A’azam* of *‘Ali al-Qari*, the *Hizb al-Wiqaya* of *Ibn ’Arabi*, the *Hizb* or *Ward* of *al-Nawawi*, and the *Dala’il al-Khayrat* of *al-Jazuli*, in addition to selections from the Qur’an, with gilt-decorated contemporary binding, pencilled numbers in Arabic in the upper corners

15.5cm x 11cm

£2,000-3,000



3

AN IZNIK POTTERY TILE DECORATED WITH ‘SAZ’ LEAVES

TURKEY, SECOND HALF OF 16TH CENTURY

of square form, decorated in red, blue, green and black on outline on a white ground under a transparent glaze, with two interwoven *saz* leaves, corners with part-*khatai* blossoms filled with prunus flowers, verso with old label in Greek handwriting

17.5cm x 21.5cm

£7,000-10,000

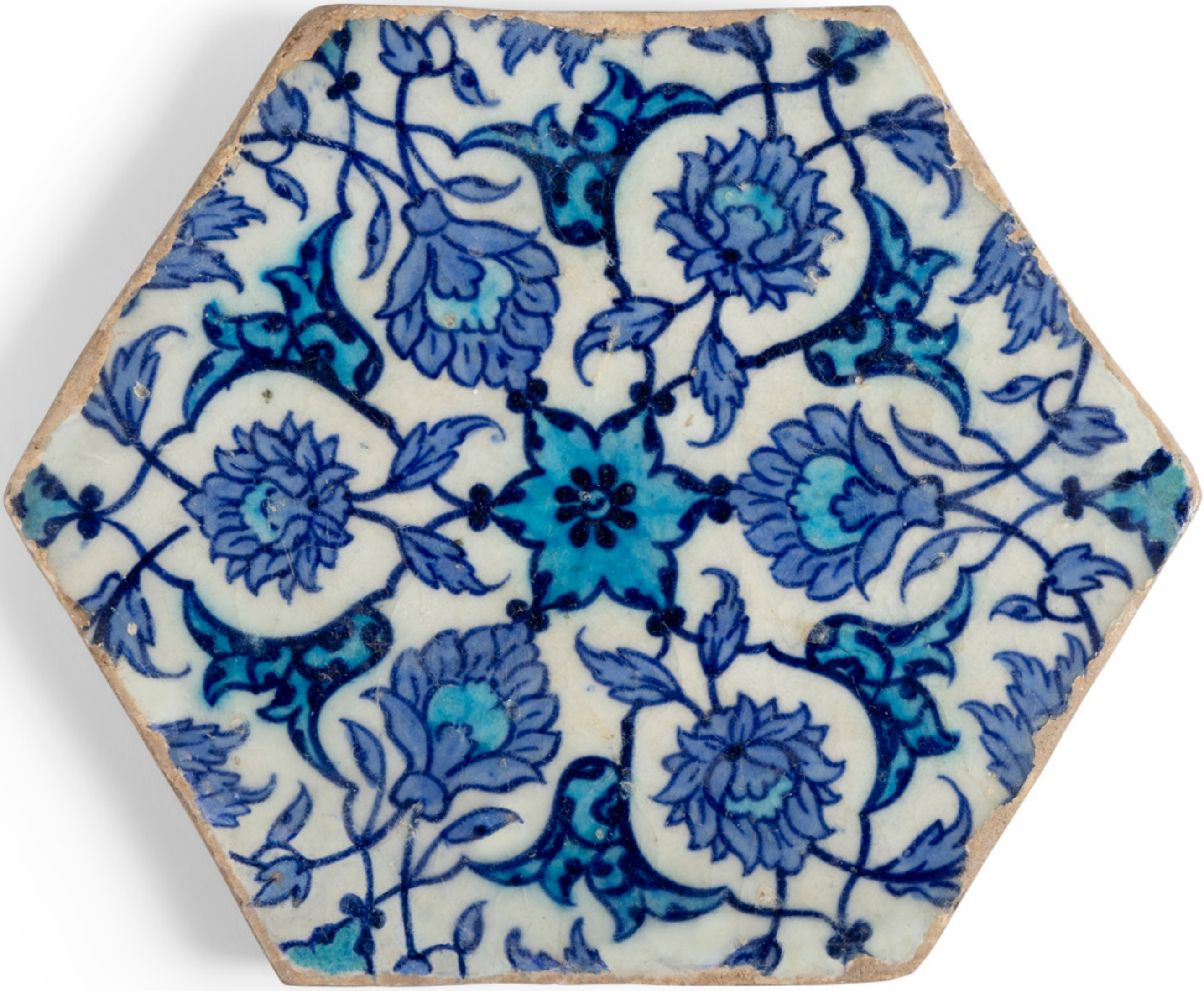
Provenance:
Greek private collection since the 1960s.

The label on the reverse states that this tile was displayed in the owner’s dining room: Επάνω ἀπό την βιτρίνα [τ]τραπεζαρίαν (‘In the dining room, above the showcase’).

This beautiful tile belongs to a group of Iznik ceramics featuring a much-loved and sought after design. The design, juxtaposing spring flowers with dramatically curved *saz* leaves, creates a perfect sense of movement and vitality while maintaining the harmony of its elements.

The *saz* leaf is an important motif frequently used by the artists employed in the Ottoman court studio. The first representative of the *saz* style at the Ottoman palace was Şahkulu, an artist brought from Tabriz by Sultan Selim I (r. 1512-1520). This style was a departure from classical miniature painting, characterised by pictures drawn with a brush in black ink, featuring long pointed fronds known as the ‘*saz* leaf’. Paintings in the *saz* style create the impression of a thick forest with intertwined curved leaves and khatai blossoms. In fact, the word *saz* was used to mean ‘forest’ in the early Turkish Dede Korkut stories dating to the 10th or 11th century.

A closely related Iznik tile with similar decoration is in the Victoria and Albert Museum, London (see inv. no. 696B.1883).



4

AN IZNIK BLUE AND WHITE POTTERY TILE

OTTOMAN TURKEY, CIRCA 1530-40

of hexagonal form, decorated in cobalt blue and turquoise under a transparent glaze with intertwined *rumi* and *khatai* motifs

24.5cm x 24.5cm

£5,000-7,000

Provenance:
Clement Massier (France, 1845-1917) – Golfe Juan Collection.

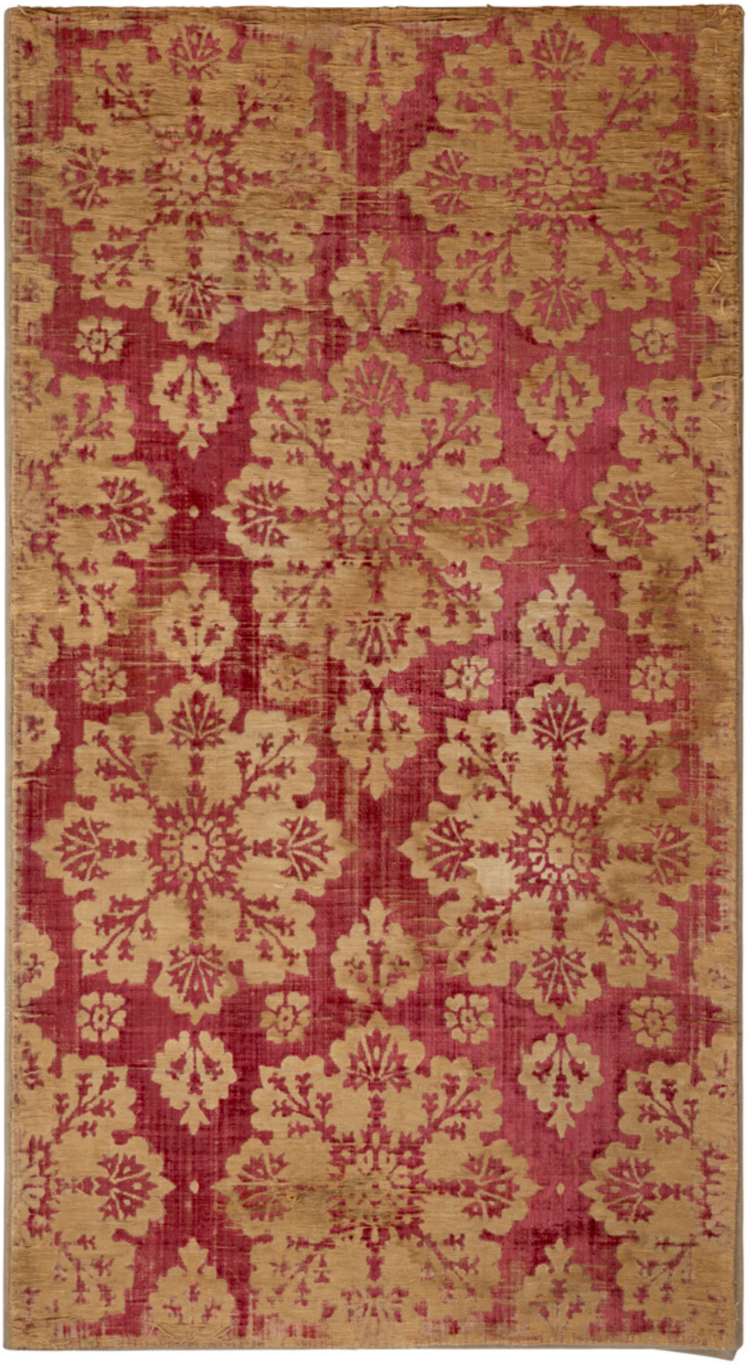
Clement Massier was a master ceramicist, based in Golfe Juan near Cannes, who specialised in Art Nouveau pottery with iridescent glazes.

This tile belongs to a small group produced around 1530 which are related to the famous Circumcision Room (Sünnet Odasi) tiles in the Topkapi Palace, Istanbul. Our tile shares strong aesthetic and stylistic similarities (see Ahmet Ertuğ and Walter Denny, Gardens of Paradise – 16th Century Turkish Ceramic Tile Production, Ertuğ & Kocabıyık, 1998, p.76).

The rumi and khatai motifs, seen on the present tile, have a special place in the history of Ottoman art. The first is called rumi by the Ottomans, islimi by the Persianate dynasties and arabesque by the Europeans. There are divergent views on the origin of the motif, some regarding it floral in origin, others as zoomorphic, such as the theory that it derives from the wings of birds or mythical animals in central Asian art. The motif developed in Samarra in the 9th century and spread to the Islamic lands. The khatai blossom, on the other hand, consists of stylised flowers and leaves depicted from above and from the side. There are various hypothesis about the origin of the khatai motif being Chinese, particularly the lotus blossom.

For a closely related example with an identical design in the Louvre Museum, Paris see inv. no. OA 3919/60, and for two examples in the Victoria and Albert Museum, London, see inv. nos. 1019-1892: 507-1900.

This tile is therefore an excellent example of these imperial-quality ceramics with superb provenance.



5

AN OTTOMAN VOIDED SILK VELVET AND METAL-THREAD (ÇATMA) PANEL

TURKEY, BURSA, 17TH CENTURY

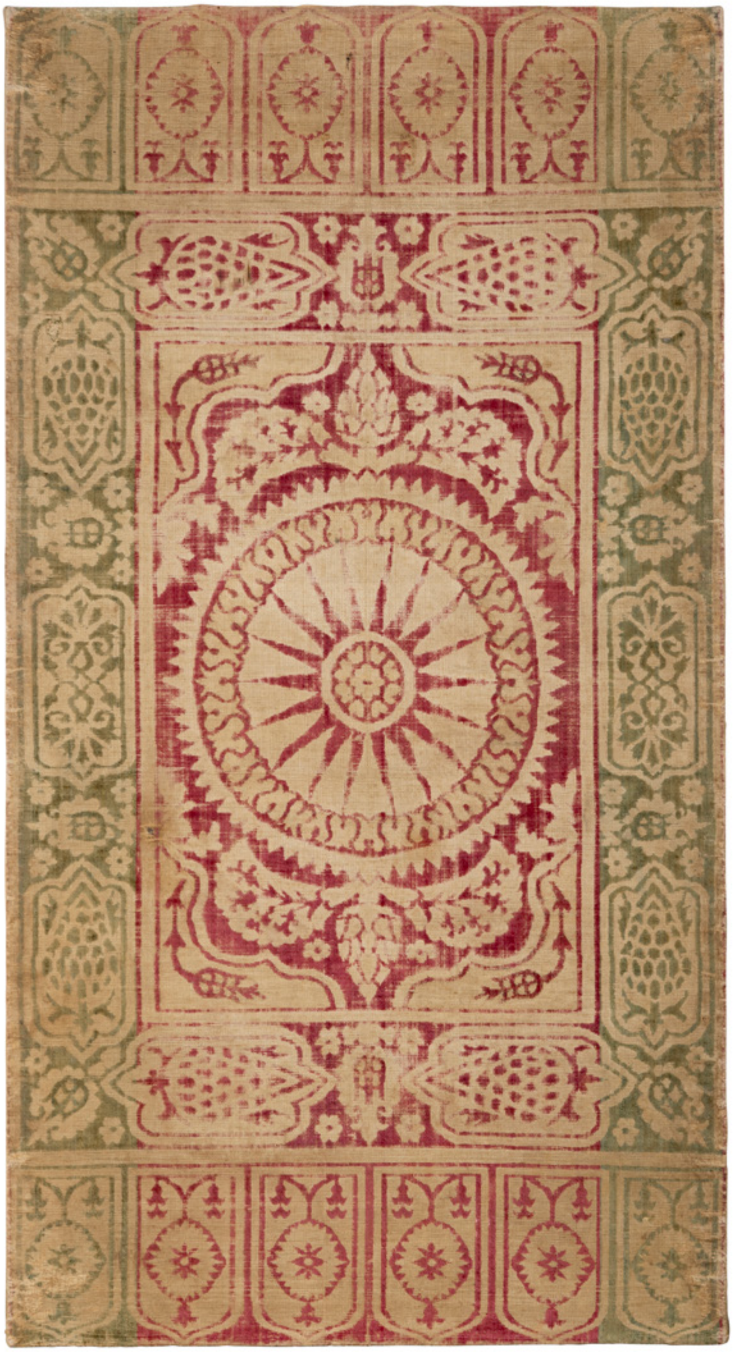
of rectangular form, voided in red with a design of staggered eight-lobed medallions, each containing a radial design of carnations and floral sprigs rising from a central smaller rosette, stretched and mounted

112.5cm x 61.5cm

£2,000-3,000

Provenance:
Bonhams, *Islamic and Indian Art*, 16 October 2004, lot 252.

For a variation of this design, with the hyacinths swapped with tulips every other row, in the Los Angeles Museum of Art, see Nurhan Atasoy *et al*, *Ipek. The Crescent and the Rose: Imperial Ottoman silks and velvets*, London, 2001, fig. 334.



6

AN OTTOMAN VOIDED SILK VELVET AND METAL-THREAD (ÇATMA) CUSHION COVER

TURKEY, BURSA, EARLY 17TH CENTURY

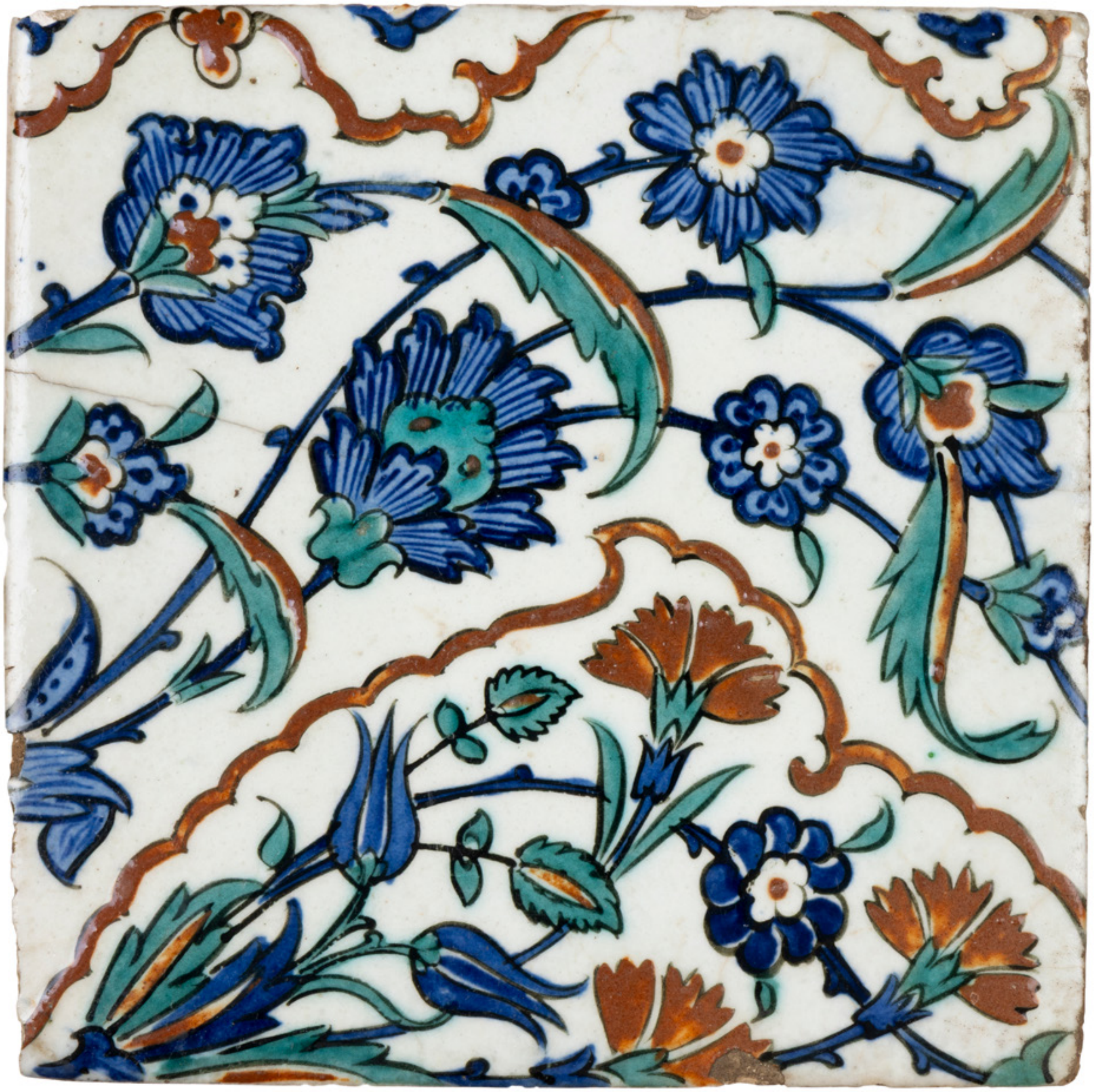
of rectangular form, brocaded and voided crimson and green silk velvet with a field pattern of a central roundel and smaller cartouches with medallions and stylized trees and corner-pieces with tulips

110cm x 59cm

£6,000-8,000

The stylized medallion motif in the centre of the present cushion cover is known as ş*emse* in Turkish, a word deriving from the Arabic shams ('sun'). In Ottoman art, they have been used as frame for diverse designs and arranged in various ways which are fundamental to visual compositions. Foremost among the arts in which ş*emse* medallions have been used is bookbinding. In time, these medallions became oval and round in shape and sometimes pendants were added at both ends. They frequently feature darts drawn around the edges that are assumed to represent rays of light.

Two comparable 17th century Ottoman velvet cushion covers the Bädisches-Landes Museum, Germany, (inv. nos. D.201 and D.202) are published in Nurhan Atasoy et al. İpek – *The Crescent & the Rose: Imperial Ottoman Silks and Velvets*, Azimuth Editions, 2001, p. 251, figs. 67 and 68. For another closely related example see Hulya Bilgi, *Catma & Kemha – Ottoman Silk Textiles*, Sadberk Hanim Museum, 2007, pp. 104-105.



7

AN IZNIK POTTERY TILE DECORATED WITH TULIPS, CARNATIONS AND LOTUS FLOWERS

TURKEY, CIRCA 1575

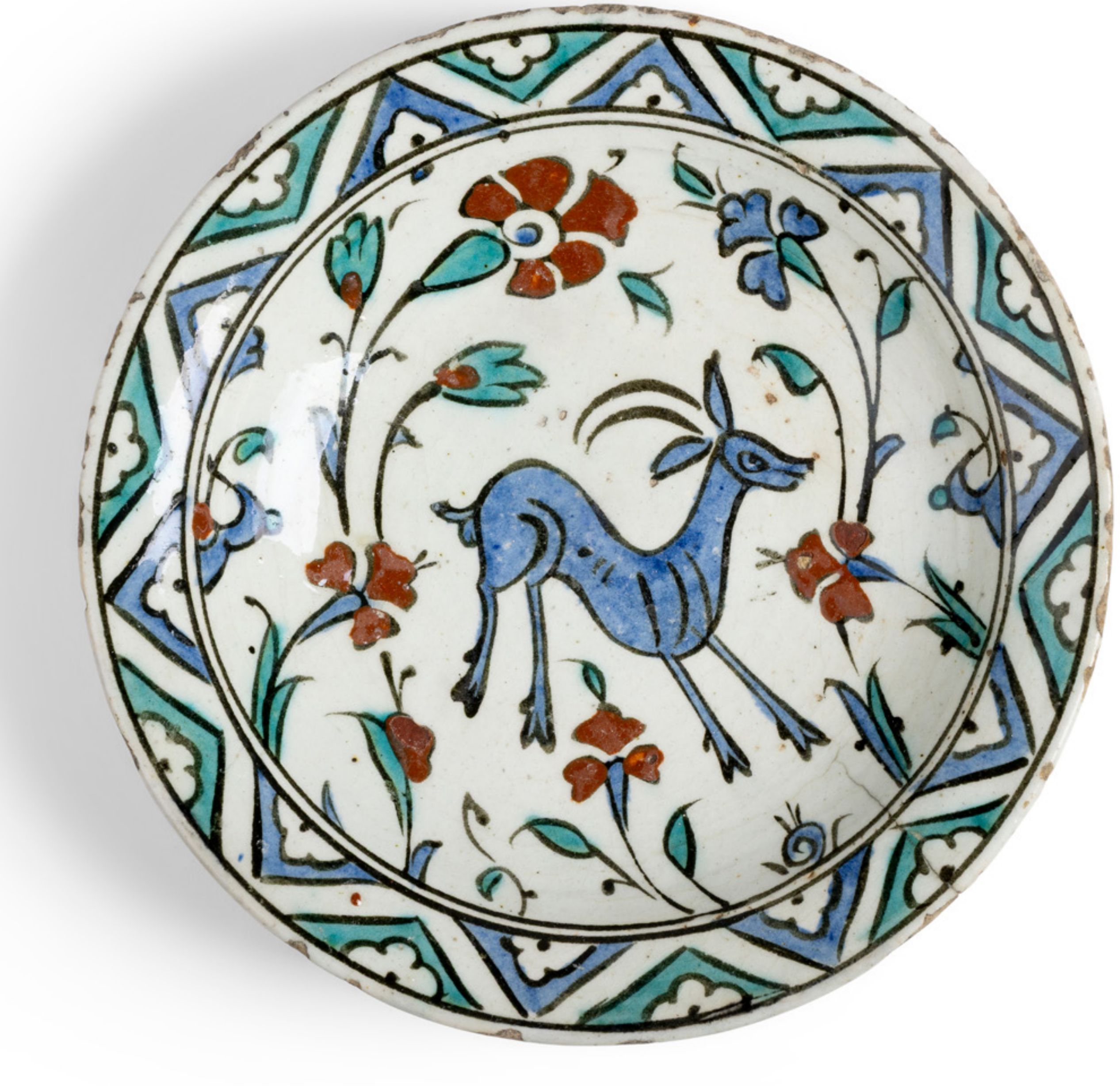
of square form, decorated in cobalt blue, bole red and green on a white ground under a transparent glaze with a partial cusped palmette containing undulating carnations, tulips, *khatai* blossoms and *saz* leaves, surrounded by further flowers

25.4cm square

£5,000-7,000

Provenance:
Bonhams, *Islamic and Indian Art*, 7th May 2008, lot 227.

This colourful and vivacious design almost includes all of the favourite flowers employed during the Ottoman Empire. For an almost identical panel of tiles in the Gulbenkian see Maria D'Orey Capucho Queiroz Ribeiro, *Iznik Pottery and Tiles in the Calouste Gulbenkian Collection*, Scala 2009, p. 126.



8

AN IZNIK POTTERY DISH DECORATED WITH A DEER

TURKEY, 17TH CENTURY

of shallow form with sloping rim, decorated in red, blue, green and black outline on a white ground under a transparent glaze with a deer surrounded by carnations, the rim decorated with zigzags, verso with further floral designs

26cm diameter

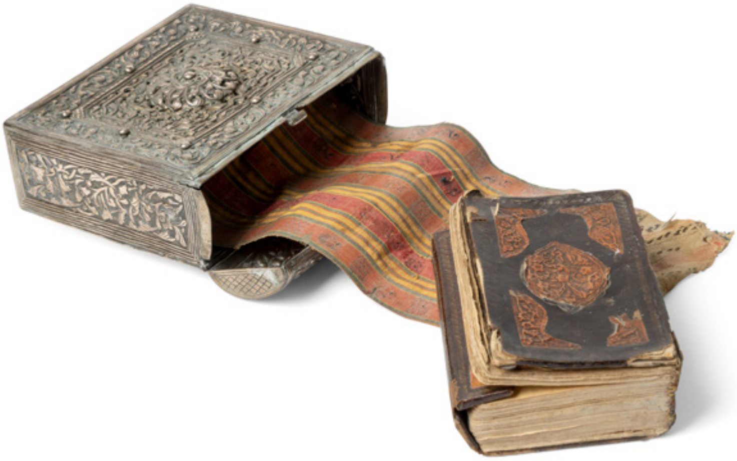
£5,000-7,000

This is an enchanting dish with the deer lightly stepping into the decoration.

In Muslim Anatolia the depiction of animals is part of an old iconographic tradition which can be traced back to the figural art of the Seljuks in the 12th and 13th centuries. In Ottoman ceramics some of the earliest depictions of animals are found on Iznik ceramics in the 1520s and 1530s. Probably the most famous examples are the tiles decorated with animals on the façade of the *Sünnet Odası* (Circumcision Hall) tiles, in the Topkapi Palace, Istanbul.

For comparable Iznik dishes decorated with animals, see Nurhan Atasoy and Julian Raby, *Iznik: The Pottery of Ottoman Turkey*, Thames and Hudson, 1989, pp. 282-283, Figs. 651, 662, 665.

A similar Iznik dish in the Musée National de la Renaissance, Ecouen (inv. no. ECL 8362), is decorated with a deer. Please see, Frédéric Hitzel et al. *Iznik – L'Aventure d'une Collection*, Musee National de la Renaissance – Chateau d'Ecouen, 2005, p. 288.



9

AN OTTOMAN QUR'AN WITH SILVER TRAVELLING CASE

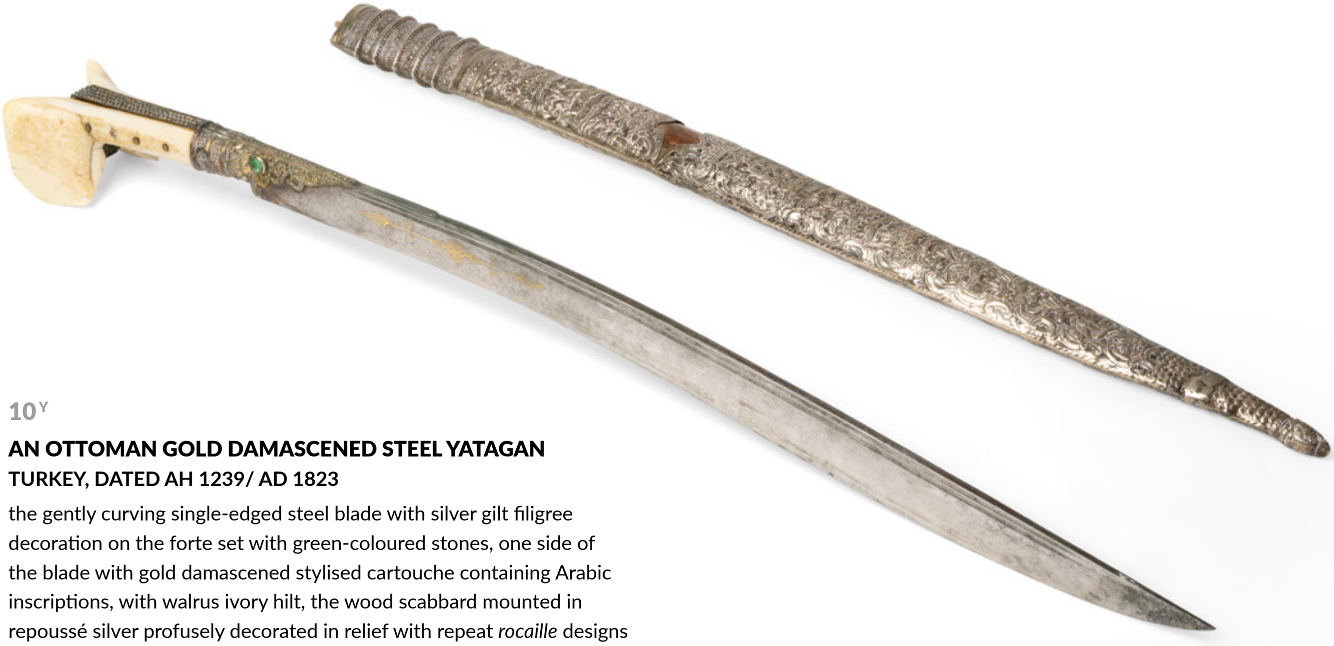
TURKEY, 19TH CENTURY

Arabic manuscript on paper, 253 leaves, with double illuminated heading, 15 lines to the page in black *naskhi* script, margin rules in red, gold rosette verse separators, with contemporary gold embossed binding with its original flap, in a repousse silver case decorated with *rocaille*

Qur'an 11.2cm x 8cm; silver case 11.5cm x 12.5cm x 4.2cm

£500-700

Provenance:
Private Danish collection.



10 Y

AN OTTOMAN GOLD DAMASCENED STEEL YATAGAN

TURKEY, DATED AH 1239/ AD 1823

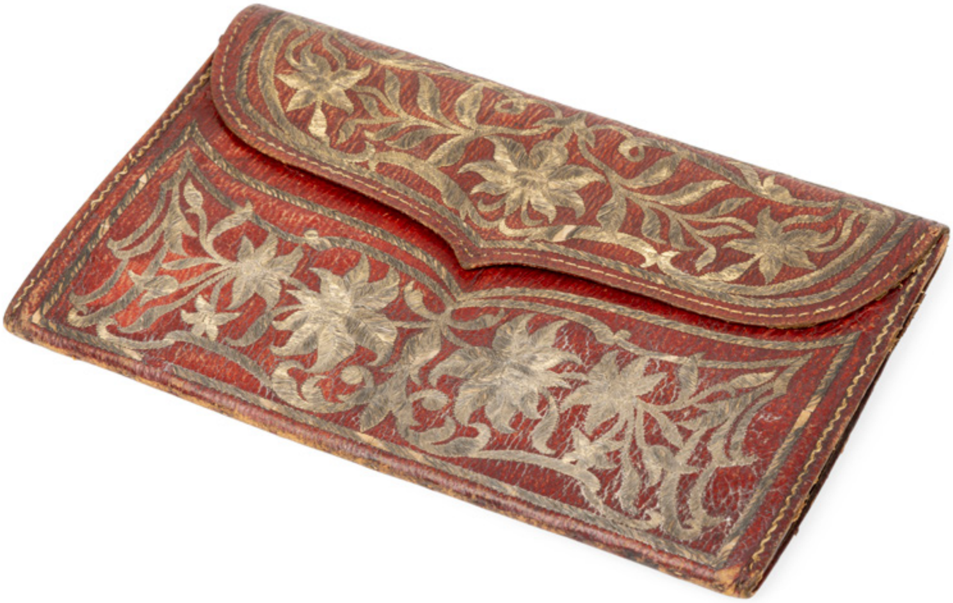
the gently curving single-edged steel blade with silver gilt filigree decoration on the forte set with green-coloured stones, one side of the blade with gold damascened stylised cartouche containing Arabic inscriptions, with walrus ivory hilt, the wood scabbard mounted in repoussé silver profusely decorated in relief with repeat *rocaille* designs

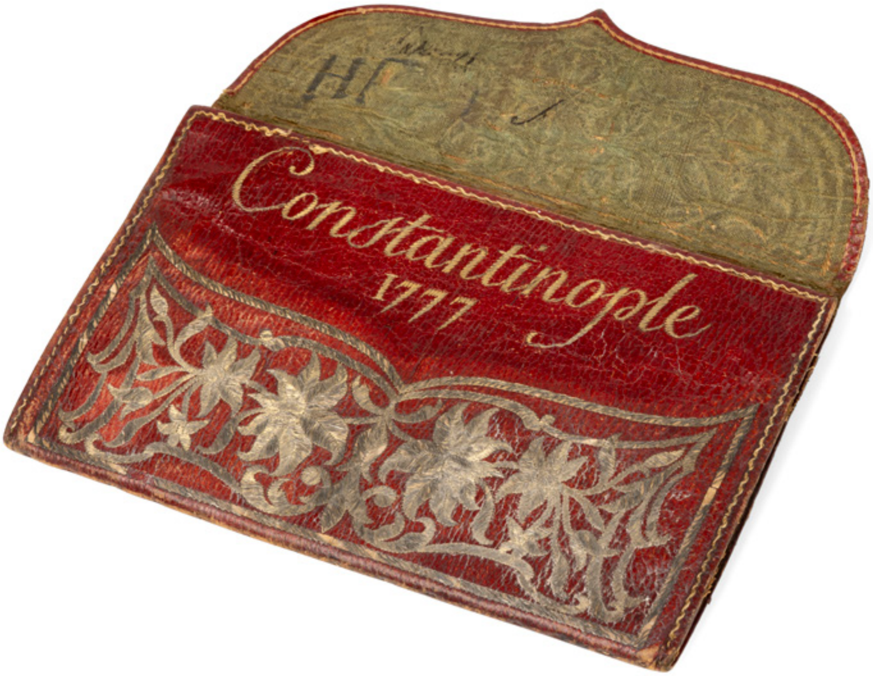
71cm long

£1,000-1,500

Provenance:
Private Danish collection.

The inscriptions read: '*The work of el-Hacc Mehmed, the owner is Mustafa Agha. Intercede, O Muhammad, Mustafa is of your community! The knife should be in one's hand, 'Praise to God' on one's tongue! The year 1239 (AD1823-4).*'





11

AN OTTOMAN SILVER AND METAL-THREAD EMBROIDERED LEATHER WALLET

TURKEY, DATED 1777

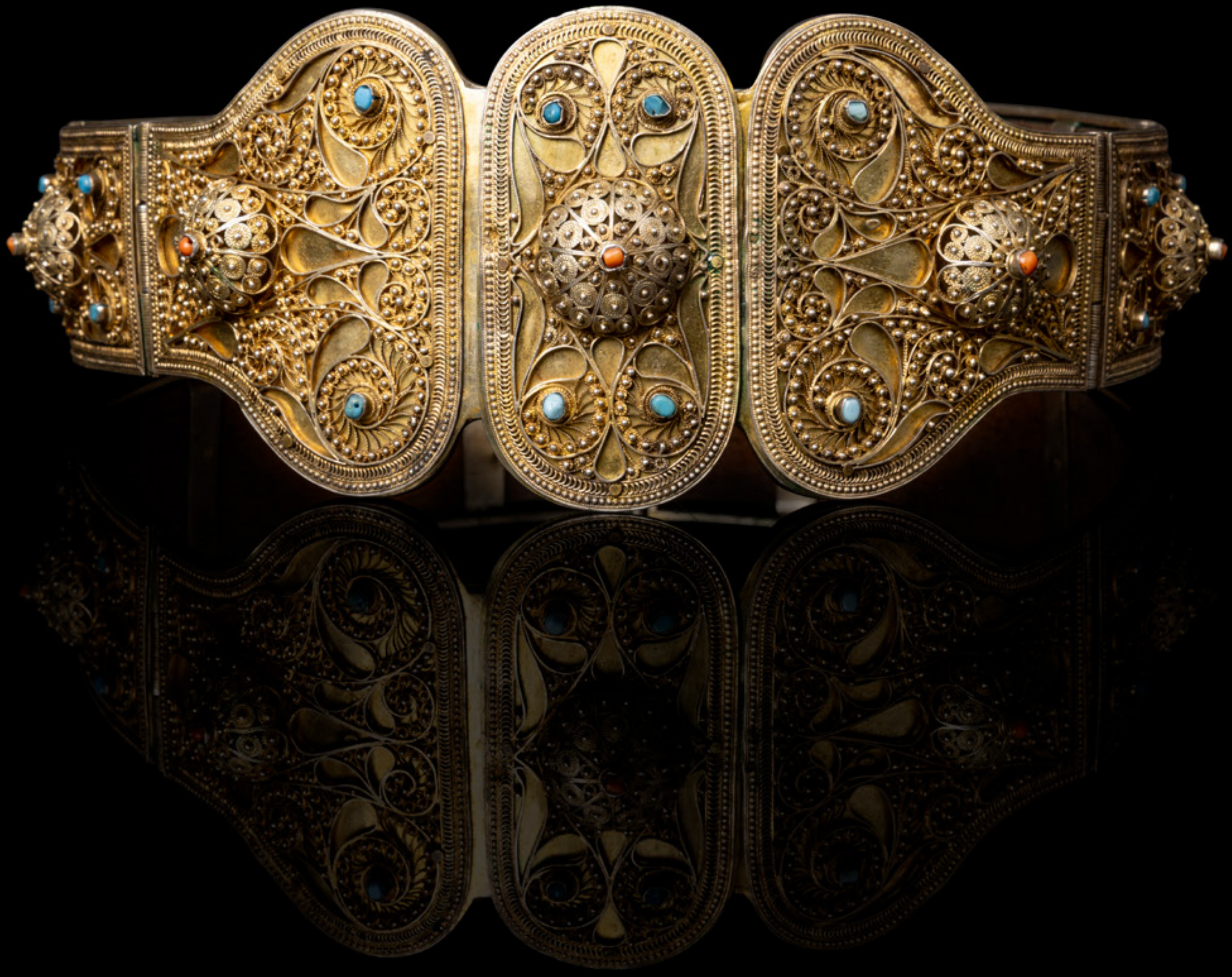
the red Moroccan leather of rectangular form with cusped flap, profusely embroidered with rococo floral designs, the flap revealing *Constantinople 1777* on the inside

11cm x 18.5cm

£1,000-1,500

Provenance:
Private Danish collection.

In the eighteenth century at the height of *The Grand Tour*, Constantinople became a prime destination for the European elite. They were fascinated by the city, its culture and in turn anything Turkish became very fashionable. The French term *Turquerie* was born. These intricately designed and dated wallets were produced as souvenirs for *The Grand Tour*.



12

A SILVER-GILT AND FILIGREE BELT BUCKLE

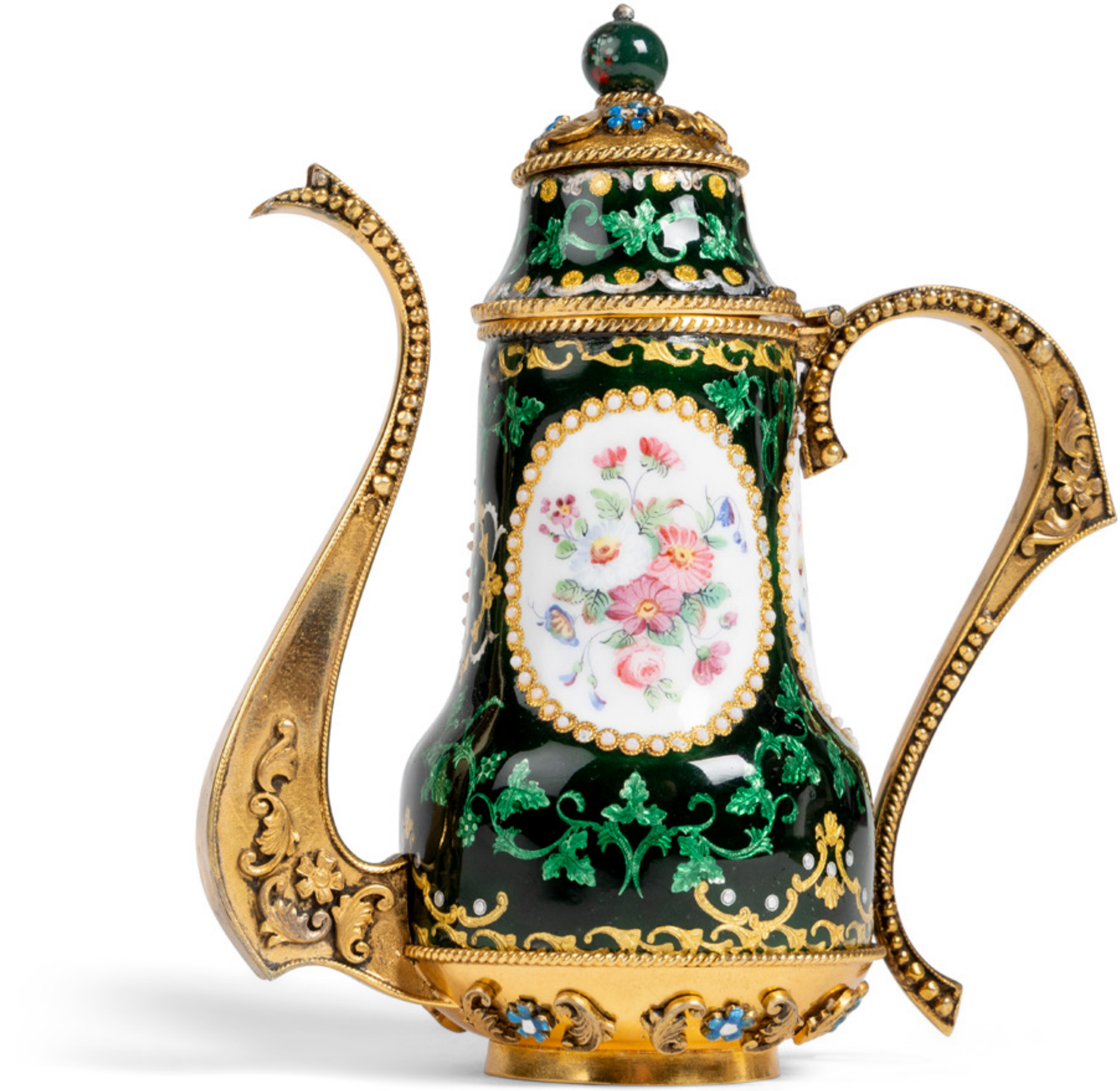
RUSSIA, CAUCASUS, LATE 19TH/ EARLY 20TH CENTURY

formed of nine sections or plaques mounted on a leather strap, the clasp of medallion shape, decorated with filigree and inset with paste, stamped maker's marks visible on reverse of left-hand side of clasp

79.4cm length

£2,000-3,000

Worn throughout the Ottoman domains from the Balkans through to eastern Anatolia and beyond into the Caucusus, clasp belts were highly visible symbols of female wealth and status. Normally only the clasp itself would be made of metal, sewn on to a fabric belt, making this example an unusually luxurious piece which must have belonged to a lady of high standing. These were originally a marker of married status, and it was only in the later 19th century that unmarried women began to wear them. The closest comparison to the present example is an unpublished clasp in the Victoria & Albert Museum (inv. no. M.76-1909), which bears a similar all-over applied filigree decoration surrounding raised collets. This has been tentatively attributed to Turkey, 1750-1850 and therefore offers a similar dating for the present piece. Another clasp in the Metropolitan Museum of Art (inv. no. 91.1.1109a, b), attributed to 19th century Turkey or the Balkans, has a much busier filigree decoration but shares the gilded effect of the present example (Harvey, M.H., ed., Collecting Inspiration: Edward C. Moore at Tiffany & Co., The Metropolitan Museum of Art, 2021. p. 186 no. 120C).



13

A RARE OTTOMAN SILVER GILT AND ENAMEL EWER MADE FOR THE RUSSIAN MARKET

OTTOMAN TURKEY, ISTANBUL, PALACE WORKSHOP, 19TH CENTURY

of pear shape, with 's' shaped spout and curving handle, the silver-gilt decorated in parts in relief with floral designs, the body enamelled floral medallions containing against a green background, base marked with pseudo-Russian-and-silver mark '*84*'

13cm high

£4,000-6,000

Provenance:
Private UK collection.

The present ewer is a rare and extremely fine example of 19th-century Ottoman court workshop enamel, indicating the European influence on Ottoman taste. The origin of late Ottoman enamels is unclear, but it is known that many craftsmen working in this technique were invited from Central and Northern Europe to train with local masters.

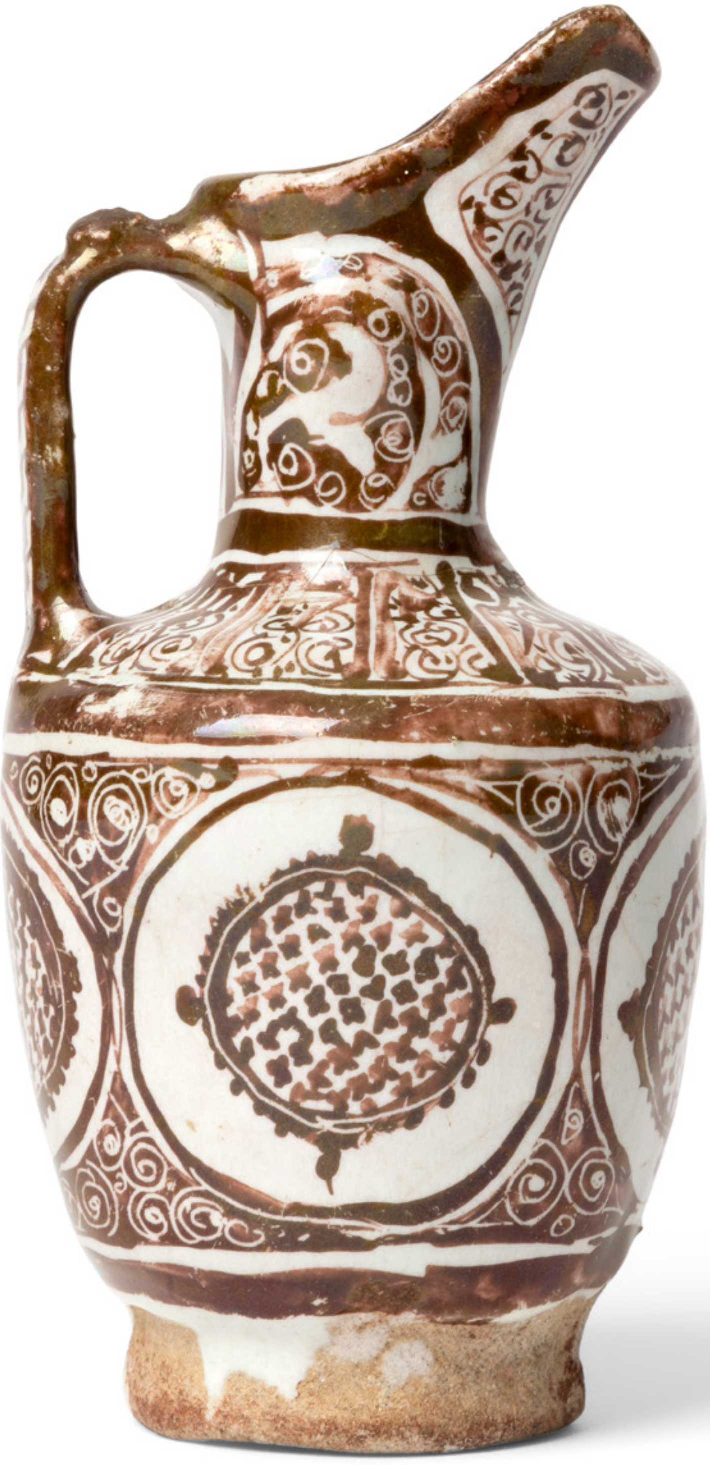
The fabrication of enamel consists of crushing glass and applying it to the surface using a binder. The glass is then once again fired so that the crushed glass fuses to the surface by heating the enamel just to the extent of melting to the surface without re-melting it (*Annales du 18e congrès de l'association internationale pour l'histoire du verre*, pp.469-489). The use of this technique by Ottoman craftsmen led them to produce artefacts which could compete against - and even surpass - European imports made for the Middle Eastern market.

Just as Ottoman glassmakers crafted heavily-adorned, sophisticated and challenging objects such as flower vases, kettles, candlesticks, bowls and sweets containers, created to impress their patrons, similar examples exist decorated in enamel.

For comparable 19th century Ottoman palace workshop enamelled pieces in the Topkapi Palace Museum, Istanbul, see Michael Rogers *et al*, *Topkapi – The Treasury*, Thames & Hudson, 1987, nos. 96 and 113 (entries pp. 203, 205).

The floral design is also associated with the painted porcelains made at the Imperial factory in Istanbul in the mid-19th century. These enamelled courtly objects in the Topkapi Palace treasury include: a dessert service which includes a tray, two covered cups, a pot and three spoons (inv. no. 7600), a rosewater flask (inv. no. 3501), and a writing set (inv. nos. 2/769/778). See ibid., entries pp. 203, 205, illustrations nos. 96, 97, 98 and 113. Please also see the exhibition catalogue, *Istanbul: The City and the Sultan*, exhibition catalogue, De Nieuwe Kerk, Amsterdam, 2006, p. 108, no. 136. and p. 128, no. 183.

PERSIAN WORKS OF ART



14

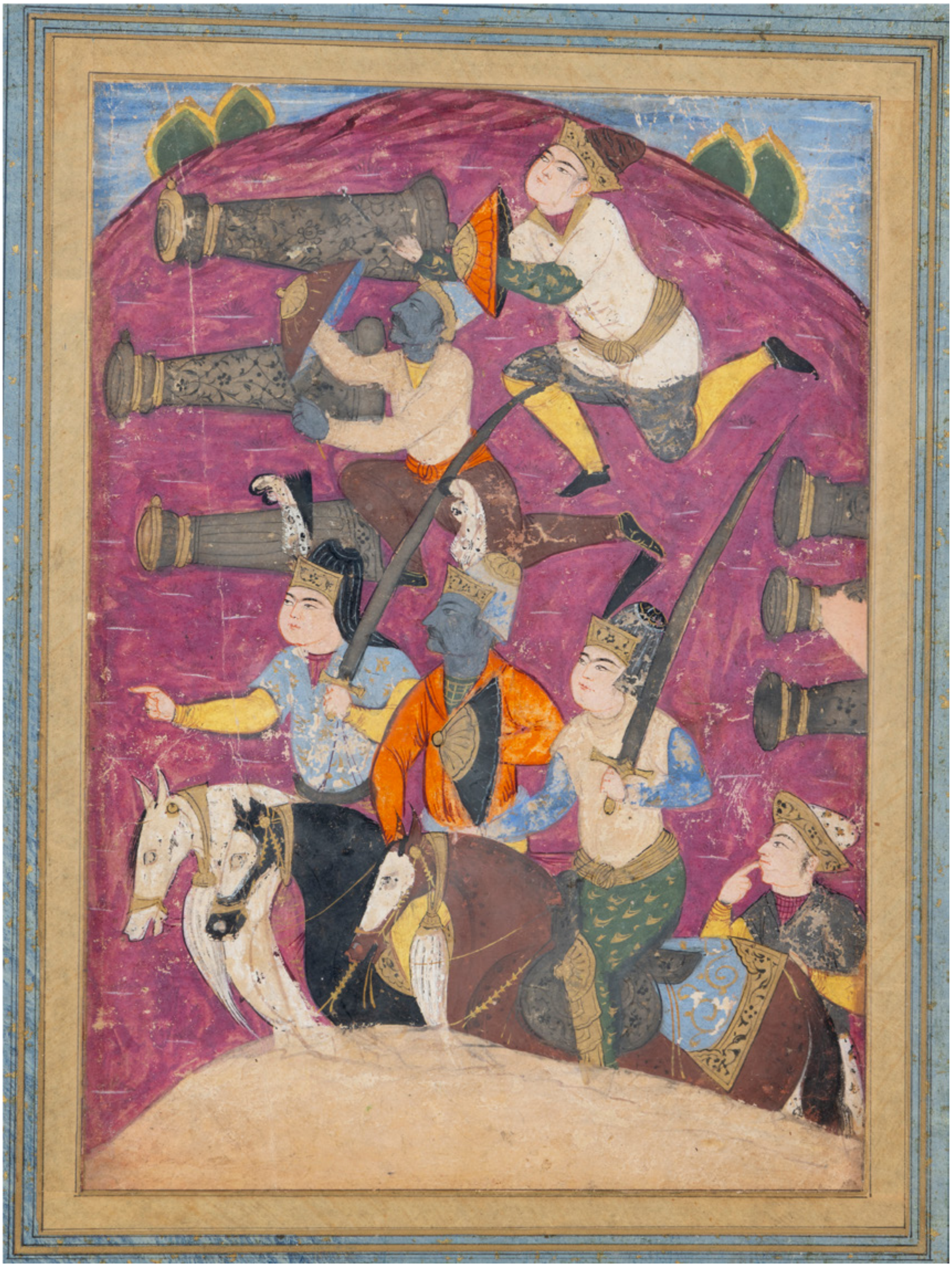
A SMALL KASHAN LUSTRE POTTERY EWER

PERSIA, 12TH/ 13TH CENTURY

of pear-shape with cylindrical neck and upward pointing spout, decorated in a brownish-honey coloured lustre on a white ground, with pseudo *kufic* inscriptions around the sloping shoulder, and a band of four large circles with criss-cross motifs around the body

14.5cm high

£3,000-5,000



15

A SAFAVID ILLUSTRATION OF A BATTLE SCENE FROM A PERSIAN EPIC

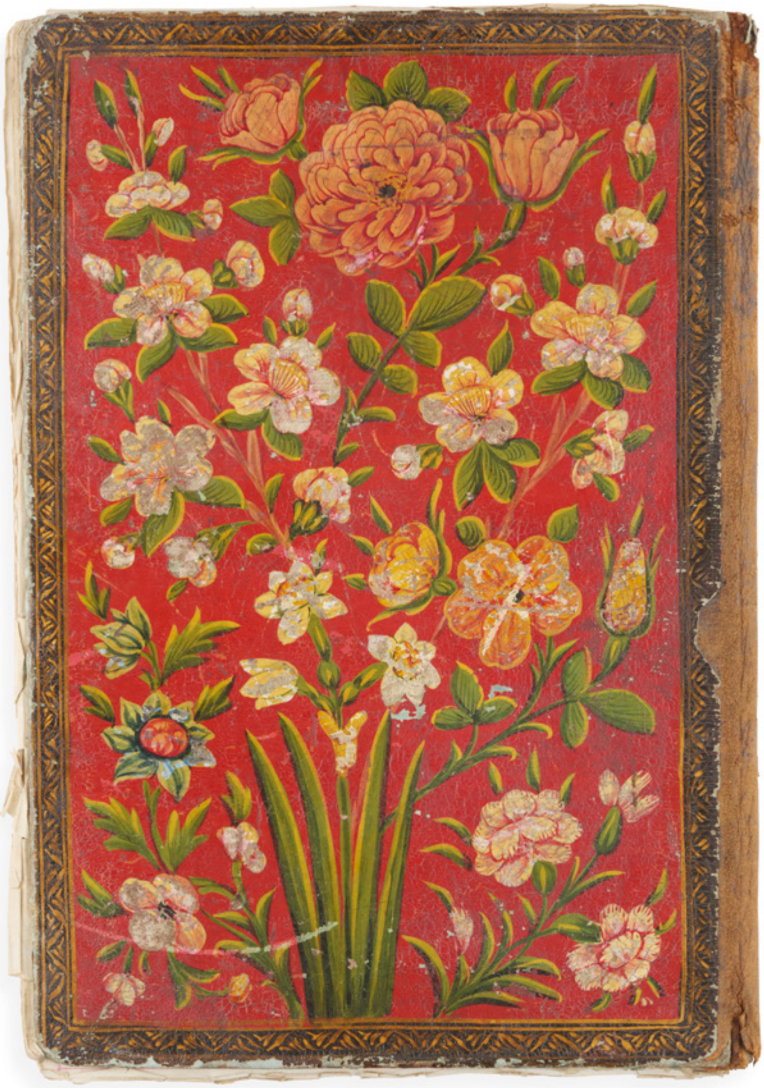
PERSIA, 17TH CENTURY

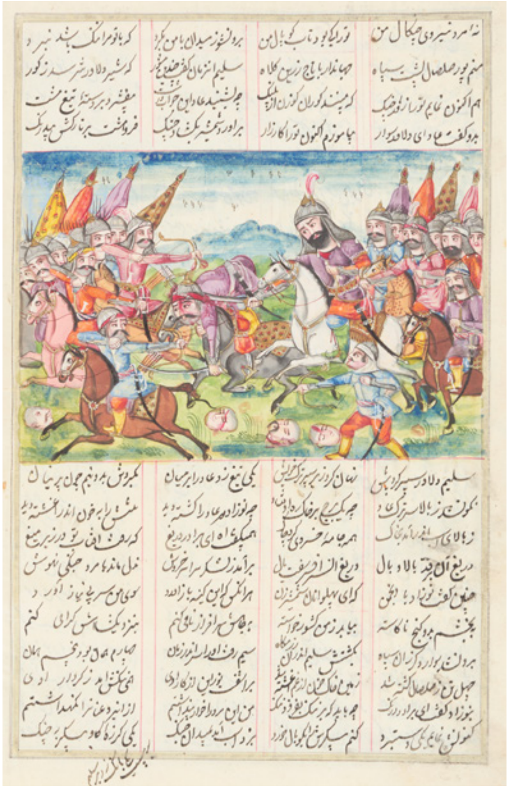
gouache and gold on paper, laid down on on an album page with gold sprinkled blue outer borders, depicting three soldiers on horseback with their swords upright in the foreground, and two footed soldiers attending to canons above, all facing to the left in preparation for battle, on a purple ground

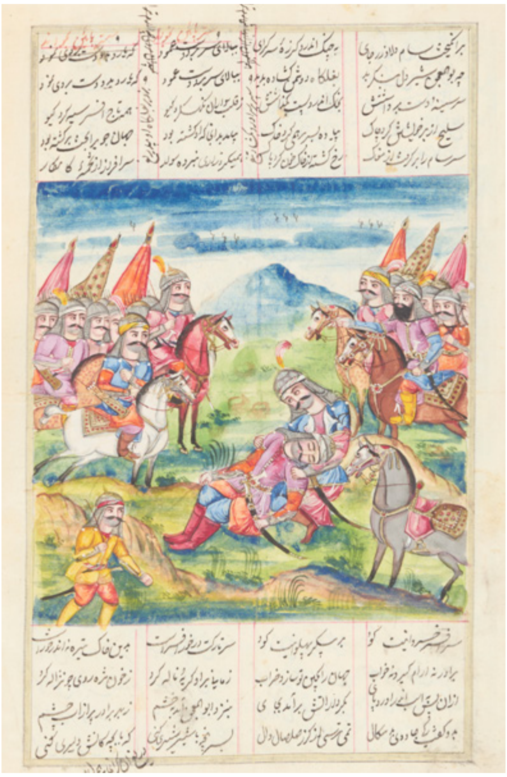
31cm x 21.5cm

£1,000-2,000

Provenance:
Bonhams, *Islamic and Indian Art*, 8th October 2009, lot 39. Christie's South Kensington, *Arts and Textile of the Islamic and Indian Worlds*, 28th April 2017, lot 29.







16

A QAJAR ILLUSTRATED MANUSCRIPT OF IBN HUSAM KHUSFI'S 'KHAVAR-NAMA' ('THE BOOK OF THE EAST')

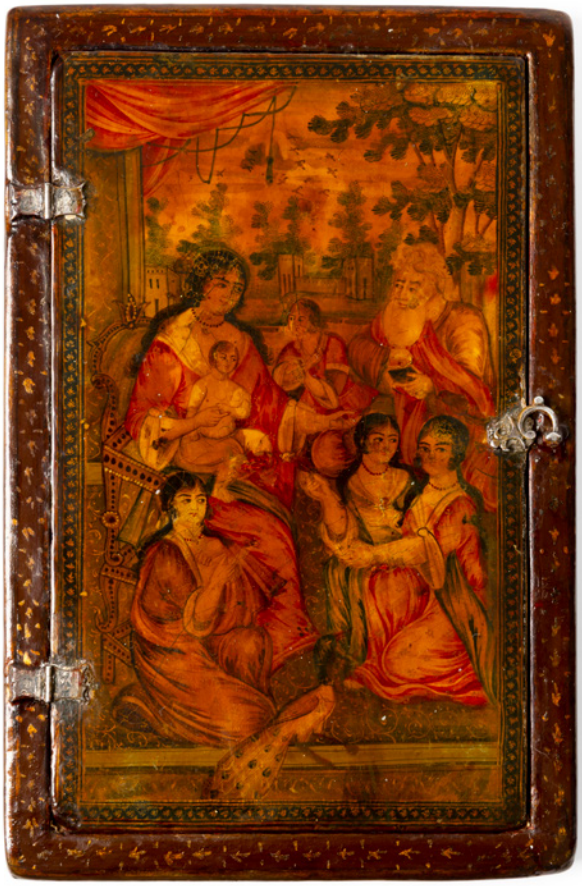
PERSIA, DATED AH 1259/ AD 1833-4

Persian manuscript in black ink on polished laid paper, *nasta'liq* script, text in 4 columns with 24 lines to the page, rubricated headings, illustrated with an illuminated floral headpiece to first page and 34 illustrated folios in gouache depicting the deeds of *'Ali ibn 'Abi Talib* and his companions (mainly 6 x 15cm to 11.5 x 15cm, one larger, 17 x 16cm, one full-page, 22 x 15cm), text within concentric red and gold frames with columns ruled in red, contemporary floral lacquer binding, rear board partly detached, damp-staining around ff. [55]-[65], a few damp-stains elsewhere

folio 31cm x 20.5cm

£3,000-5,000

One of the oldest religious epics in Persian literature, the *Kavar-nama* recounts the imaginary exploits of the fourth caliph and first *Shi'i imam 'Ali ibn Abi Talib* during his travels through the infidel 'Lands of the East' ('Kavar-zamin'), which he brings under the sway of Islam. Originally written in the early 15th century CE, the work is stylistically indebted to the Shah-nama of Ferdowsi. This is a fine copy with as many as thirty-four illustrations.



17

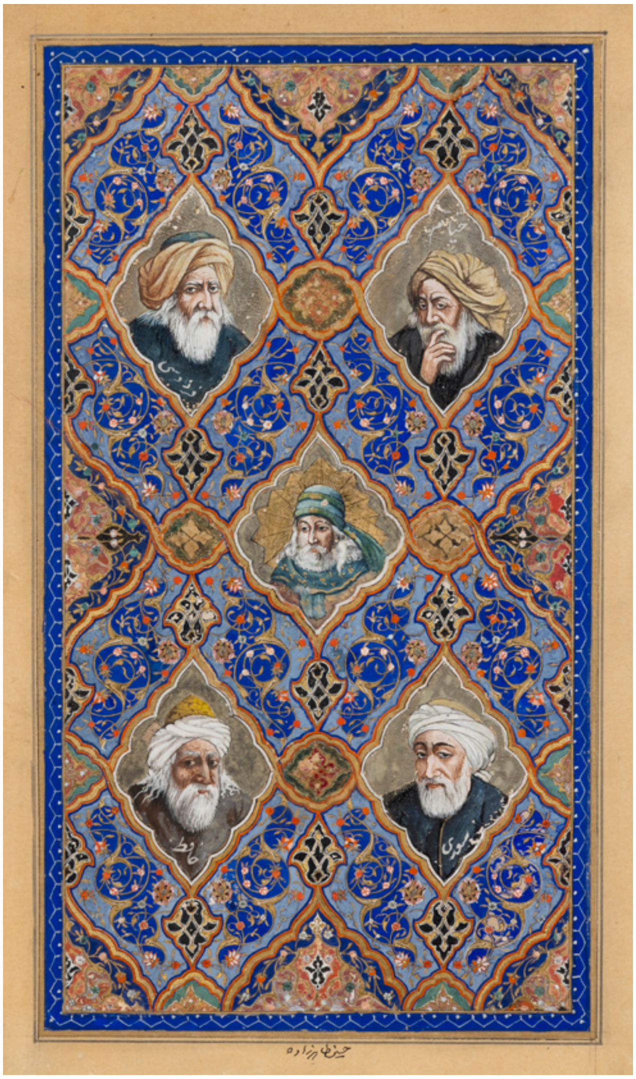
A QAJAR LACQUER PAPIER-MACHE MIRROR CASE

PERSIA, 19TH CENTURY

of rectangular form, the cover decorated with a mother and child surrounded by courtiers and a peacock at their feet, the inside cover with an interior scene with a courting couple and a peacock below, verso with two female figures in a forest landscape, hinged with a mirror inside

23cm x 15cm

£700-900



18

PORTRAITS OF THE PERSIAN POETS FIRDAUSI, HAFIZ, KHAYYAM AND SAADI

BY HUSAYN TAHER-ZADEH BEHZAD (IRAN, 1887-1962)

with four cusped and pointed cartouches containing portraits of the poets with their identifying inscriptions, the central portrait of Zarathustra, the interstices decorated with floral and gold illumination, signed the by the artist below centre in the outer border in black ink, verso with German writing mentioning the artist and poets, framed and glazed

27.8cm x 15.5cm

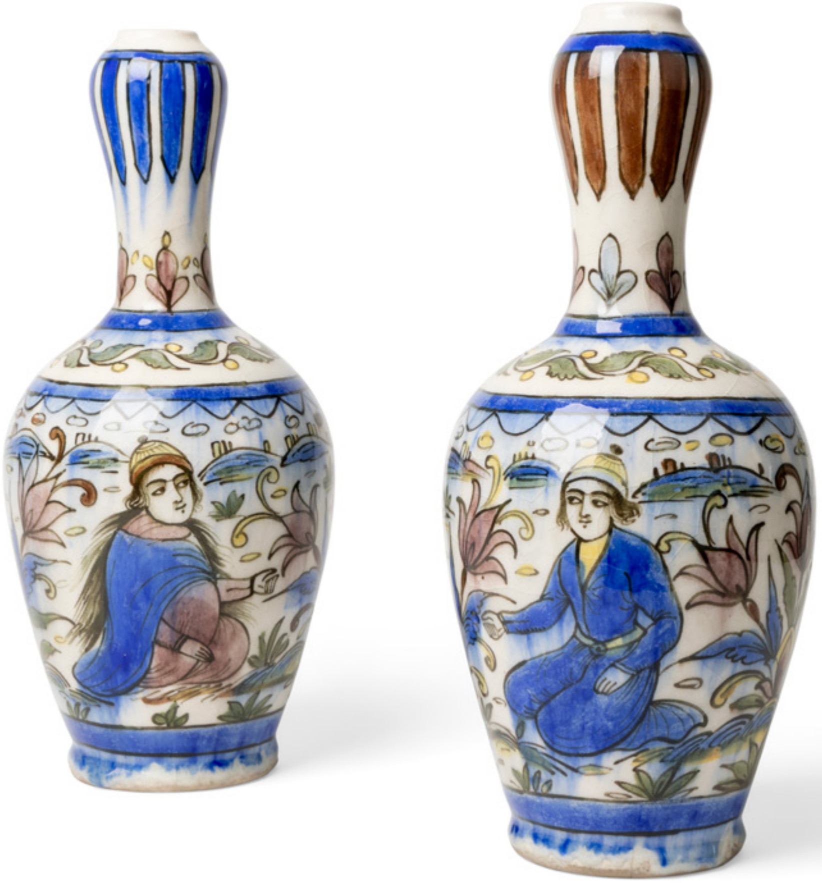
£500-700

Provenance:
Private UK collection, as part of an inheritance.

Husayn Taher-zadeh Behzad (1887–1962) was a prominent Iranian painter and carpet designer, distinct from his near-contemporary Husayn Behzad, a well-known miniaturist. Born in Tabriz, Taher-zadeh Behzad pursued his artistic education in Istanbul, where he was influenced by both Persian and Ottoman styles.

After returning to Iran in 1929, he became known for his significant contributions to state art projects during the Pahlavi era. His most notable works include murals and decorative paintings in the Marble Palace (*Kakh-e Marmar*) and the Sa'dabad Palace in Tehran, which were part of the modernisation and beautification efforts under Reza Shah Pahlavi.

Paintings by the artist have sold at Bonhams, *Islamic and Indian Art*, 9 June 2015, lots 48 and 49.



19

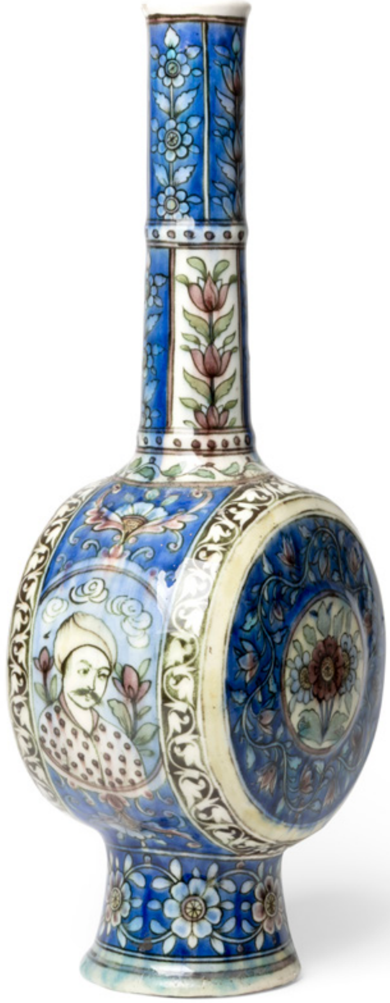
A PAIR OF QAJAR UNDERGLAZE PAINTED POTTERY TULIP VASES

PERSIA, LATE 19TH/ EARLY 20TH CENTURY

each of pear-shape decorated in polychrome under a transparent glaze with seated figures meditating within a landscape

31.5cm high

£600-800



20

A QAJAR UNDERGLAZE PAINTED POTTERY BOTTLE VASE

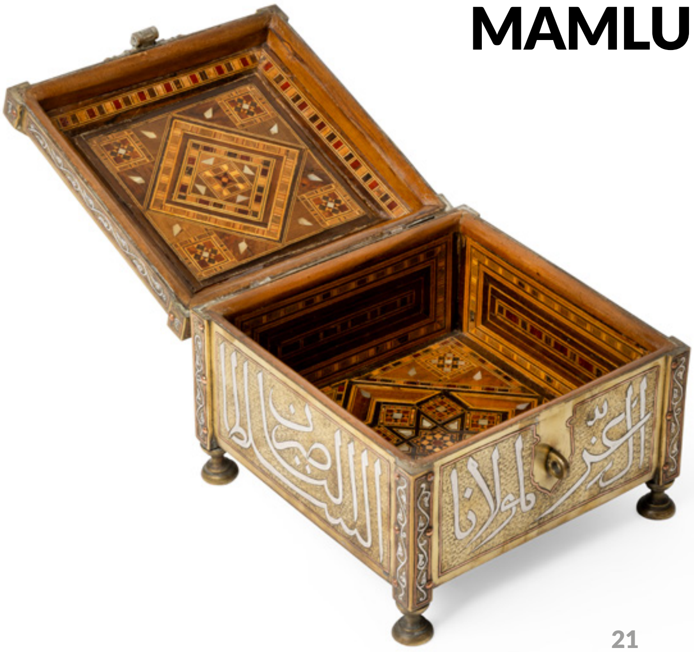
PERSIA, LATE 19TH/ EARLY 20TH CENTURY

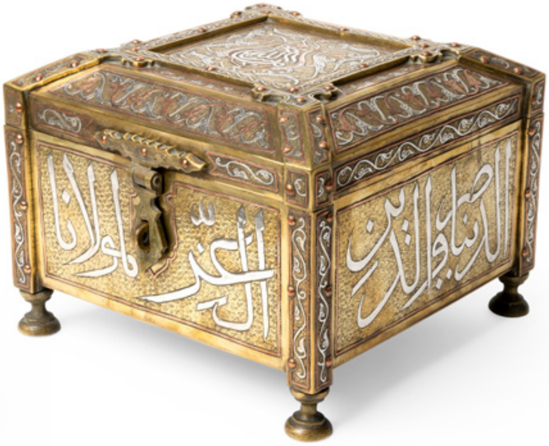
formed of a wide ring-shaped body on a short tapering foot with tall cylindrical neck, decorated in polychrome under a transparent glaze with a variety of floral decoration, the sides with medallions containing bust portraits of Persians

41cm high

£400-600

MAMLUK REVIVAL





21

A MAMLUK REVIVAL SILVER AND COPPER INLAY BRASS CASKET WITH DEDICATIONS TO SULTAN AL-NASIR

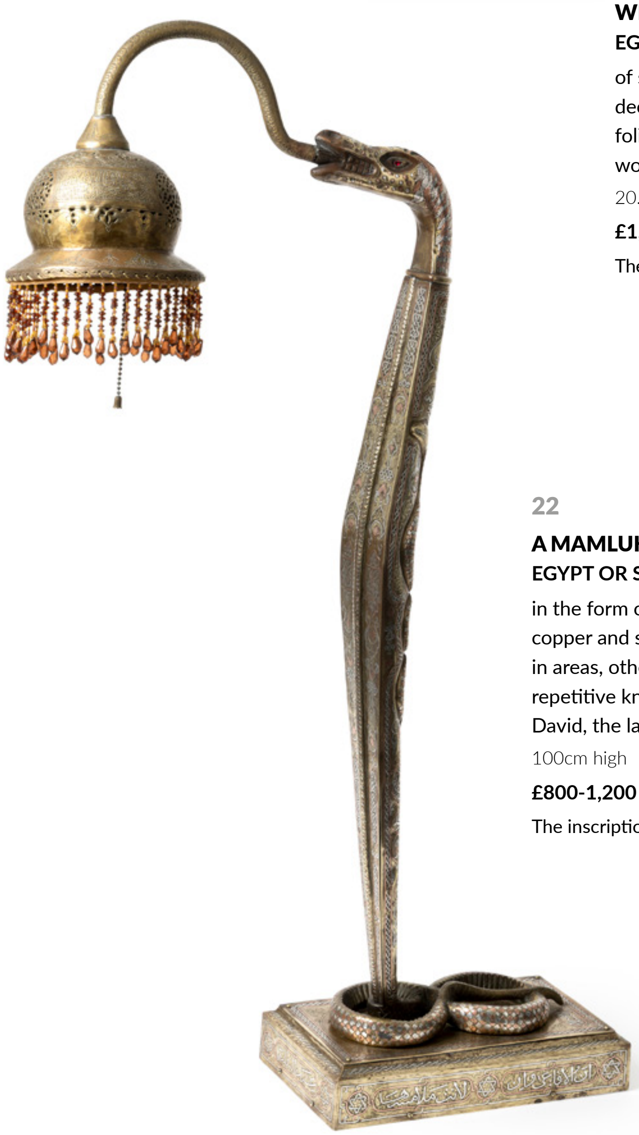
EGYPT OR SYRIA, EARLY 20TH CENTURY

of square form with hinged and sloping lid, on four domic feet, the sides decorated with bands of Arabic calligraphy, the borders with meandering foliate and arabesque designs, the interior elegantly decorated with geometric wood marquetry

20.5cm square; 16cm high

£1,000-1,500

The inscriptions comprise dedications to the ninth Mamluk Sultan Al-Nasir Muhammad.



22

A MAMLUK REVIVAL COPPER AND SILVER INLAY BRASS LAMP STAND

EGYPT OR SYRIA, CIRCA 1930S

in the form of a snake rising from a rectangular base, profusely inlaid with copper and silver decoration forming the layered effect of a snake's skin scales in areas, other designs comprise arabesque and knot motifs, borders with repetitive knot design, the base with calligraphic cartouches flanked by a Star of David, the lamp with pierced decoration and tassels

100cm high

£800-1,200

The inscriptions around the base comprise verses on snakes.

This exceptional manuscript, made for a 15th century Mamluk officer, is a copy of the earliest and most important Arabic text on hippiatry, written some six centuries earlier. It also clearly had a second life in 19th century Britain as an object of study, itself a testament to its elegance.

23

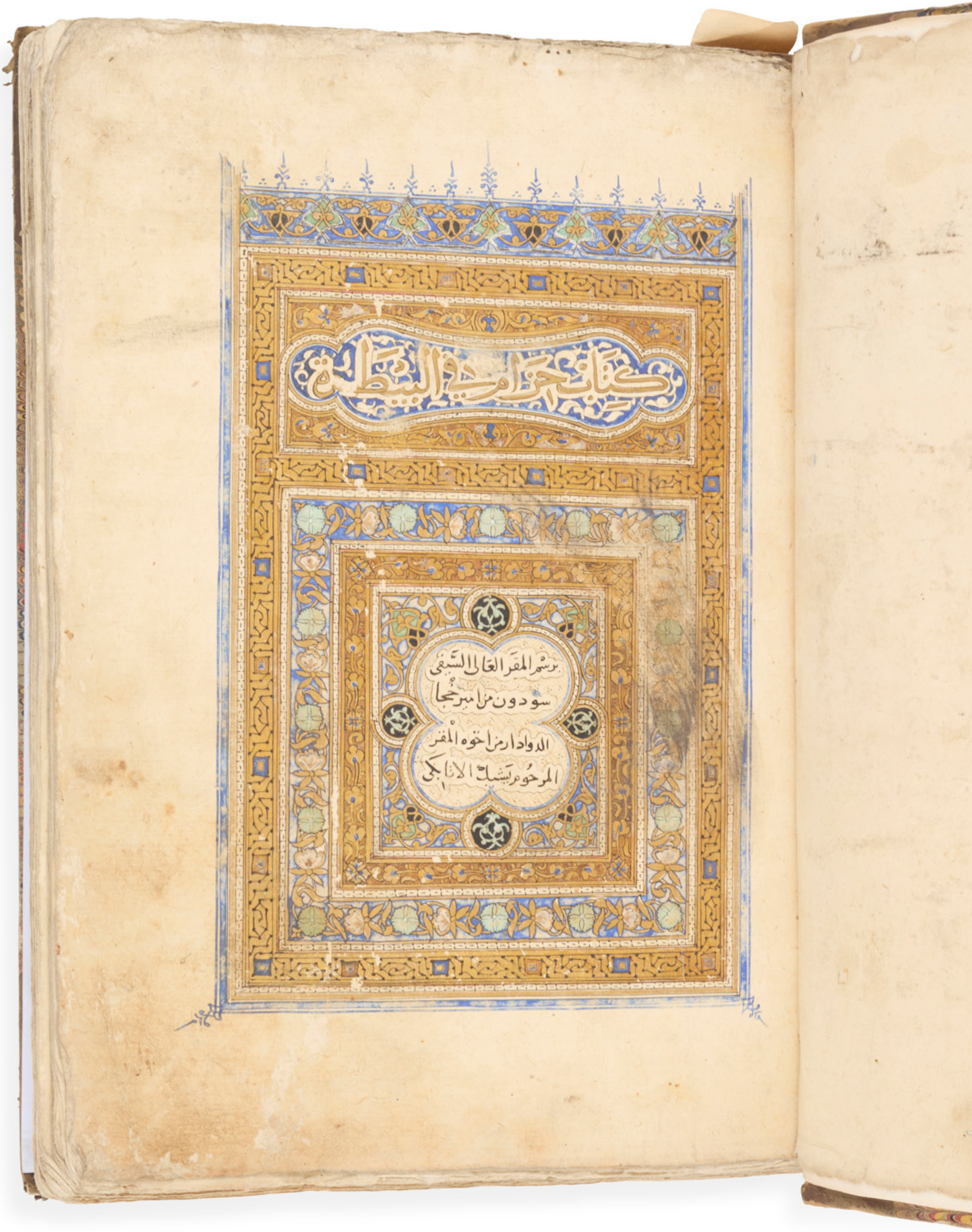
A MAMLUK MANUSCRIPT OF IBN AKHI HIZAM'S 'KITAB AL-BAYTARAH' ('BOOK OF HIPPIATRICS' OR HORSE MEDICINE)

SYRIA OR EGYPT, 15TH CENTURY, WITH LATER ADDITIONS

Arabic manuscript in black ink on polished laid paper (mainly with laid lines only, a few leaves possibly with chain lines in clusters of two), [2] 1-118 [2] 119-365 folios and 2 flyleaves, *naskh* script, 15 lines to the page, rubricated headings and keywords throughout, section- and emphasis-markings in red, illuminated and polychromatic title-page in blue and green pigments and gold containing concentric strapwork and floral frames, enclosing title cartouche with *'Kitab Hizam fi'l-Baytarah'* written in gold *muhaqqaq* script, and quatrefoil dedication panel with text written in *naskh* script in black ink within cloudbands on hatched background (the leaf pasted onto recto of first text leaf, quatrefoil panel possibly supplied and laid down), double-page decorative table of horse brands to pp. 96-7, catchwords to about p. 280 (all aligning), later inked pagination to upper corners (probably by an English hand, 18th or early-19th century), with 2 additional manuscripts bound in at rear, both probably 19th century, each with later title in English in blue ink to initial blank ('Turkish M.S.S. History of certain Kings in the year of the Hegira 1011', 11 ff., and 'Jami-i-Geetee Numa or Mirror of the World, Arabic M.S.S.', 25 ff., in Persian with interlinear translation in Latin, late-19th century or early 20th-century British binding of half calf lettered on spine 'Abee Beyam on the Science of Horsemanship, Arabic M.S.S.', title-page smudged and marked, backed onto first leaf of text with delamination to lower fore corner, variable damp-staining to corners throughout, with concomitant softening of paper to final 15 or so leaves

Folio 32.3cm x 21.5cm

£8,000-12,000



كتاب حزام في البسيطة

برسم المقر العالي السيفي
سودون من امير حجا
الدوادار من اخوه المقر
المرحوم يشبك الاتابكي

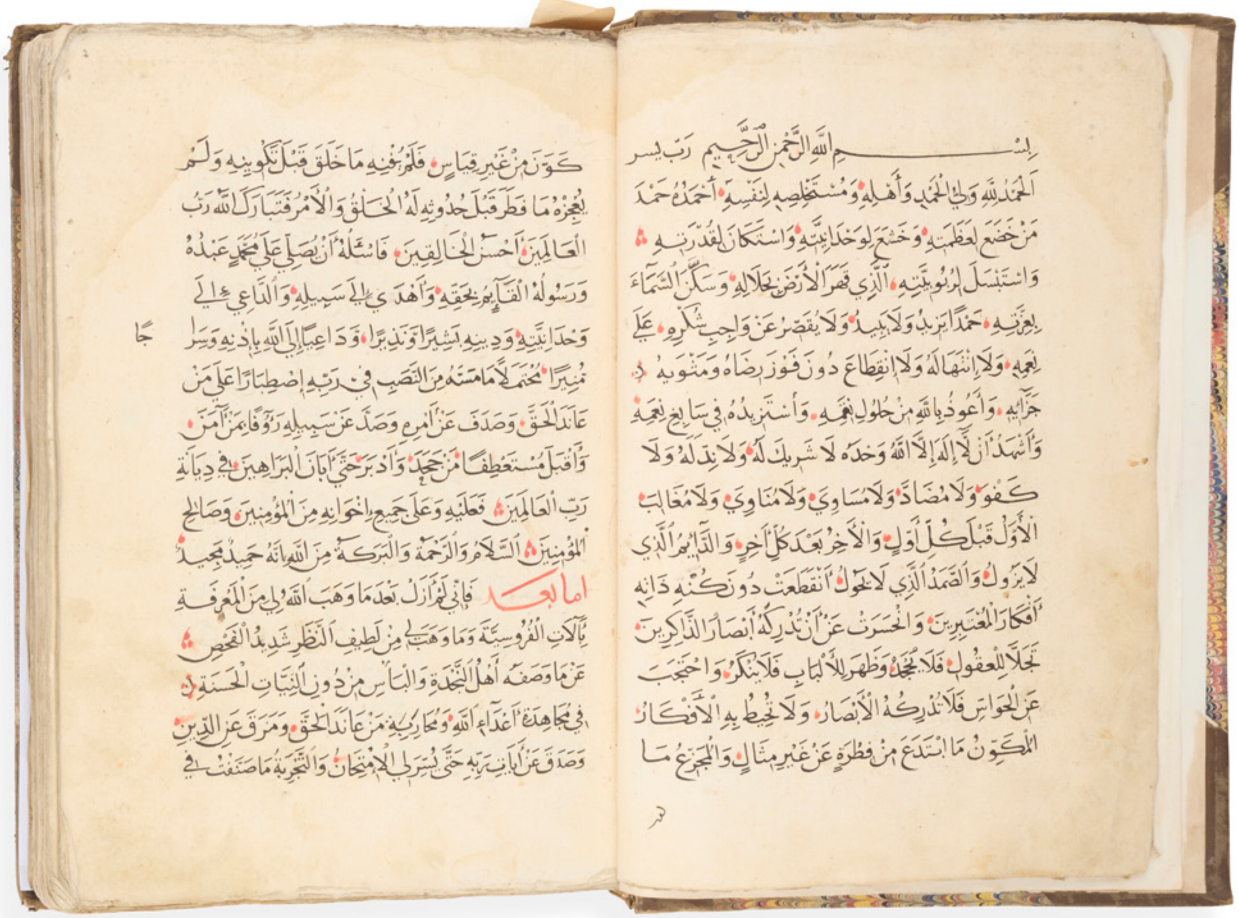
Provenance:
Torridon House, Home of The Earls of Lovelace; Lyon and Turnbull, *Torridon*, 28 October 2015, lot 412.
This manuscript formed part of the library at Torridon House. The house was acquired by the 4th Earl of Lovelace in 1960.

The ability to care for horses underpinned the strength of Middle Eastern dynasties even before the rise of Islam. These equine engines of empire were key to the Mamluks, a military caste of manumitted slaves who ruled over Egypt, Syria, the Hijaz, and parts of Anatolia from 1250-1517 and whose skills as cavalrymen were second to none.

Muhammad ibn Ghalib ibn Ya'qub ibn Ghalib Ibn Akhi Hizam al-Khuttali, who lived in the second half of the 9th century CE, was a high-ranking commander in the Khurasani corps which formed the power base of the Abbasid caliphate. According to the Fihrist of Ibn al-Nadim, he wrote the Kitab al-Baytarah for the caliph al-Mutawakkil (r. 847-61 CE), while other sources indicate that he was stable-master to al-Mu'tadid, who reigned some 30 years later (892-902 CE). Based on a Greek text by Byzantine author Theomnestus, which was translated into Arabic by Hunayn ibn Ishaq, the work is the oldest original Arabic treatise on horses, and the 'first veterinary work in Arabic' (Renton, 'Mediterranean Horse Cultures', Pedralbes, Vol. 40, 2020, p. 108). Given that the Mamluks were defined by their ability to fight on horseback, it is unsurprising that Ibn Akhi Hizam's text 'became the manual par excellence for furusiyah masters, mamluks, and halqah troopers' (al-Sarraf, 'Mamluk Furūsīyah Literature and Its Antecedents', Mamluk Studies Review, Vol. 8 No. 1, 2004, p. 150). It is in such a context that a fine example such as this would have been produced for a patron within the elite of the Mamluk empire.

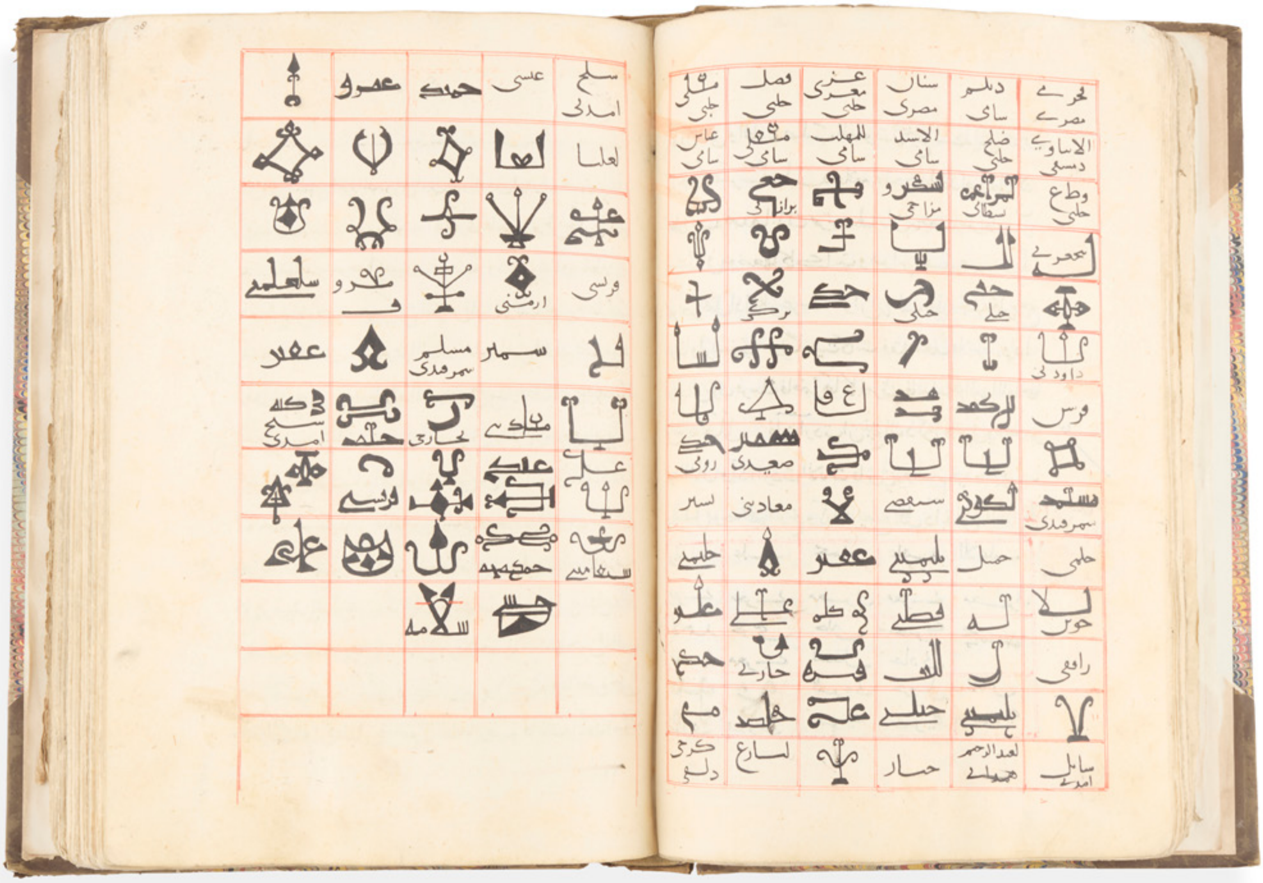
The dedication on the title-page of this copy reads 'bi-rasm al-maqarr al-'ali al-Sayfi Sudun min Amir Khuja al-Dawadar min ikhwat al-maqarr al-marhum Yashbak al-atabaki' ('with the permission of the high authority Sayfi [=Sayf al-Din] Sudun, of [the household of] commander Khuja, keeper of the ink-stand [i.e. chief secretary to the Mamluk sultan], one of the brothers of the deceased authority Yashbak the Atabeg [commander-in-chief]'). The illumination on this page is closely comparable to the opening of a section of the Ihya' 'ulum al-din of al-Ghazali endowed by the Mamluk sultan Qaytbay to his madrasa, now in the Los Angeles County Museum of Art (inv. no. M.73.5.516). Presumably produced between 1468-98, the opening of the Ihya' shares the present text's gold strapwork inner borders and lobed central dedication panel (Drake Boehm, B., and Holcomb, M. (eds.), Jerusalem, 1000-1400: Every People Under Heaven, Metropolitan Museum of Art, 2016, p. 73 fig. 32). A very similar effect is also seen in the frontispiece of a copy of the Qasidah al-burdah in the Arthur M. Sackler Gallery (inv. no. S1986.29), attributed to Egypt c. 1460. Together, these suggest a similar attribution for the present manuscript to Egypt in the second half of the 15th century.

Sudun was one of the commonest given names of the Burji (Circassian) Mamluk era, with the contemporary chronicler Ibn Taghribirdi recording over 40 Mamluk amirs with named Sudun or al-Suduni in the late 14th and early 15th centuries. Notably the name is particularly associated with figures renowned for their horsemanship (furusiyah), such as Sudun Taz, stable-master under the great sultan Barquq (Hathaway, A Tale of Two Factions: Myth, Memory, and Identity in Ottoman Egypt and Yemen, 2003, p. 131). A Sayf al-Din Sudun (d. 865 AH/1461 CE) is identified as the commander-in-chief (malik al-umara') of Hama in an inscription on a copper bowl held by the V&A (accession number 557-1878; L. A. Mayer, Saracenic Heraldry, 1933, p. 117). This Sudun was a mamluk of sultan al-Malik al-Mu'ayyad (r.1413-21 CE), and it would be unusual for Sudun's name not to include his exulted nisbah al-Mu'ayyadi in the present context. However, a Yashbak al-Suduni al-Atabaki (d. 849 AH/ 1445 CE), regent (na'ib) of Aleppo, is himself identified as a mamluk of al-Mu'ayyad in the Mamluk-era biographical dictionary al-Daw' al-lami' li-ahl al-qarn al-tasi' ('The Light Shining on the People of the Ninth Century') by the 15th-century Egyptian scholar al-Sakhawi. Such a beautiful manuscript would have been appropriate for any of these notables.



بسم الله الرحمن الرحيم رب يسر
الحمد لله ولي الحمد وأهله ومستخلصه لنفسه أحمده حمد
من خضع لعظمته وخشع لوحدانيته واستكان لقدرته
واستبسل لربوبيته الذي قهر الأرض بجلاله وسكن السماء
بعزته حمدا لا يزيد ولا يبيد ولا يقصر عن واجب شكره على
نعمه ولا انتهاء له ولا انقطاع دون فوز رضاه ومثوبة
جزائه وأعوذ بالله من حلول نقمه وأستزيده في سابغ نعمه
وأشهد أن لا إله إلا الله وحده لا شريك له ولا ند له ولا
كفو ولا مضاد ولا مساوي ولا مناوي ولا مغالب
الأول قبل كل أول والآخر بعد كل آخر والدائم الذي
لا يزول والصمد الذي لا يحول انقطعت دون كنه ذاته
أفكار المعتبرين وانحسرت عن أن تدركه أبصار الذاكرين
تجلى للعقول فلا تجحد وظهر للألباب فلا تنكر واحتجب
عن الحواس فلا تدركه الأبصار ولا تحيط به الأفكار
المكون ما ابتدع من فطرة عن غير مثال والمجزع ما

كون من غير قياس فلم يخفه ما خلق قبل تكوينه ولم
يعجزه ما فطر قبل حدوثه له الخلق والأمر فتبارك الله رب
العالمين أحسن الخالقين فاسئله أن يصلي على محمد عبده
ورسوله القائم بحقه والهادي إلى سبيله والداعي إلى
وحدانيته ودينه بشيرا ونذيرا وداعيا إلى الله بإذنه وسر جا
منيرا محتملا لما مسه من النصب في ربه اصطبارا على من
عاند الحق وصدف عن أمره وصد عن سبيله رؤوفا بمن آمن
وأقبل مستعطفا من جحد وأدبر حتى أبان البراهين في ديانة
رب العالمين فعليه وعلى جميع إخوانه من المؤمنين وصالح
المؤمنين السلام والرحمة والبركة من الله إنه حميد مجيد
أما بعد فإني لم أزل بعد ما وهب الله لي من المعرفة
بآلات الفروسية وما وهب لي من لطيف النظر شديد الفحص
عن ما وصفه أهل النجدة والبأس من دون النيات الحسنة
في مجاهدة أعداء الله ومحاربة من عاند الحق ومرق عن الدين
وصدق عن آيات ربه حتى يسر لي الامتحان والتجربة ما صنفت في



24

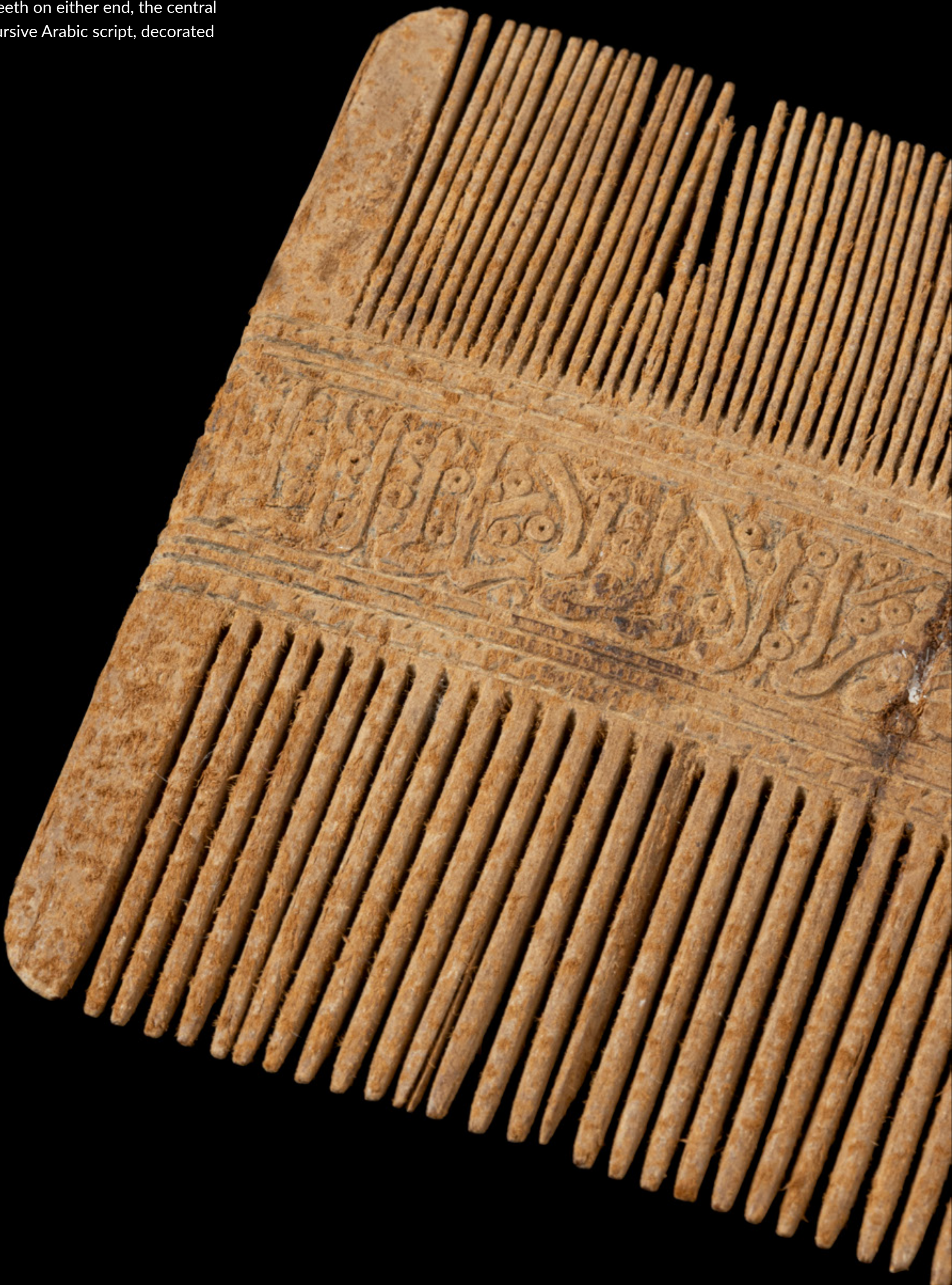
A RARE MAMLUK COMB MADE FOR AN EMIR

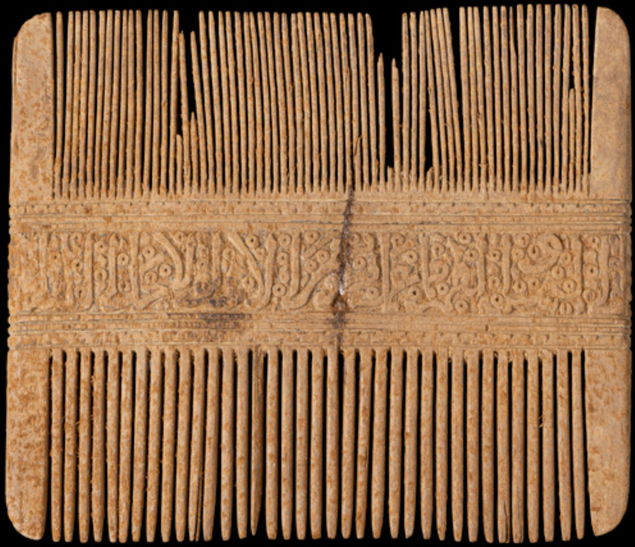
EGYPT, CAIRO, 13TH/ 14TH CENTURY

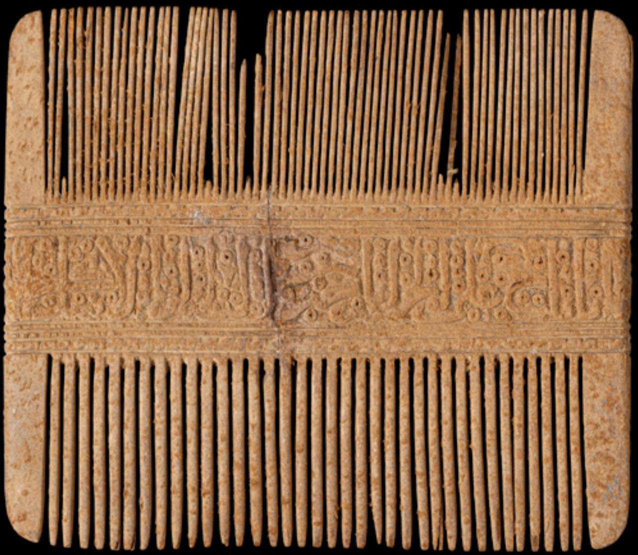
carved wood of rectangular form, with teeth on either end, the central panel decorated in relief with a line of cursive Arabic script, decorated with small circles

8.2cm x 7.3cm

£10,000-15,000







Provenance:
Acquired from a UK regional auction house in October 2017; by repute, from a private collector who specialised in Islamic art.

Combs, such as this rare example, symbolise the nexus between beauty and function in Islamic art. They are at once practical objects which played an essential part in personal hygiene and adornment but are also themselves adorned with fine calligraphy which permits them to 'speak.' As with other combs produced in the Mamluk period, this example has two sets of teeth; the thicker to detangle and unkink hair, and the thinner for removing lice, dirt, and other residues. Cleanliness is described as 'half of faith' in one hadith, and such religious exhortations to self-care went hand in hand with the exigencies of life in a bustling medieval metropolis such as Cairo, creating a market for combs and other toiletries which were also beautiful (C. Gruber and A. Dimmig, Pearls of Wisdom: The Arts of Islam at the University of Michigan, Kelsey Museum of Archaeology, 2014, pp. 7-8). The Mamluk-era Egyptian historian al-Maqrizi stated that there was an entire market given over entirely to the sale of combs (the suq al-amshatiyyin) located in what was then the very centre of Cairo between the Madrasa al-Salihiyya and the gold market (A. 'Abd ar-Raziq, "Les peignes égyptiens dans l'art de l'Islam" in Syria, T. 49, Fasc. 3/4 (1972), pp. 411-12).

The central panel of this comb carries verses on both sides written in the first person: ana taj 'ala al-jabin amma […] min al-nazar/[…] al-shams wa'l-qamar mimma 'umila bi-rasm al-amir al-ajall al-kabir […] ('I am a crown on the forehead but… from the glance/… the sun and the moon. From what was made by order of the glorious amir, the great…'). This description both highlights the comb's status as a luxury item and refers to its purpose, while mentioning an unnamed but clearly important patron. The terminology used for the amir's titles is distinctly Mamluk, as is the fluid cursive inscription, and appears to confirm the 14th century dating for the comb suggested by others in museum collections worldwide.

Although most surviving Mamluk combs are inscribed with only simple blessings or short phrases, one example in the Museum of Islamic Art Cairo is inscribed with similarly self-referential lines reading 'I am a comb for the hair/I am for nothing but beauty' (A. 'Abd ar-Raziq, ibid., p. 407). Although there do not appear to be any which name an amir in the inscription, one incomplete comb in the Bibliothèque nationale de France (inv. no. 1970.374.7) states that it was made 'for the lady of the raised veil', suggesting that it was made for a woman with familial connections to the Mamluk elite (A. 'Abd ar-Raziq, ibid., pp. 400-01 no.2). Others, while not carrying a specific name, bear the blazons which were distinctive markers of rank in the Mamluk empire, suggesting that they were made either for specific Mamluks or their retinues. One with a fleur-de-lys is in the Museum of Islamic Art Cairo (inv. no. 1/ 3957) (L. A. Mayer, Saracenic Heraldry, Sandpiper Books, 1997 (reprint), pl. V no. 5), and a fragmentary unpublished example in the British Museum (inv. no. OA+.2310) carries the emblem of the jamdar (Master of the Robes). The present example, however, is apparently unique in its combination of poetry and specific mention of a patron.

In terms of the inscription and decoration, the closest comparable comb is in the Metropolitan Museum of Art (inv. no. 38.118.17), which is attributed to 13th century Egypt. This features a very similar (albeit much shorter) cursive inscription, as well as the distinctive drilled concentric circles used to decorate the present example (A. Schimmel, "Islamic Calligraphy" in Metropolitan Museum of Art Bulletin, n.s., vol. 50, no. 1 (Summer 1992), pp. 23, 26 fig. 31).

25

THREE FINE SELJUK GOLD AND NIELLO RINGS

PERSIA OR CENTRAL ASIA, 12TH/ 13TH CENTURY

three rings, the first with a square bezel with a central medallion containing a seal inscription in reverse, inscriptions around the edge, the background of niello, the second with a hexagonal bezel with arabesque and similar arabesques on the shank, the third with a hexagonal bezel with plain hexagon at centre bordered with arabesques on a niello background

24.8gr.

£15,000-20,000

Provenance:
Formerly, from a UK collection formed in the 1960s.

Rings of this type are typical products of the Seljuk period, which are characterised by the tapering shanks, polygonal bezels, inscriptions around the outer edge of the bezel, niello backgrounds, and leafy arabesques in high relief. All these elements are seen on the present rings as well as a fine example in the Metropolitan Museum of Art (inv. no. 2007.344) which is decorated with a resting lion (see S. R. Canby *et al*, *Court and Cosmos: The Great Age of the Seljuqs*, The Metropolitan Museum of Art, 2016, p. 103). Rings of this type do not appear to have been common in the Islamic world until the 12th century, although their prototypes are found in Greek and Roman jewellery (see K. Jenkins and M. Keene, *Islamic Jewelry in the Metropolitan Museum of Art*, The Metropolitan Museum of Art, New York, 1983, p. 61).

26

A SELJUK COMPOSITE NECKLACE WITH NATURAL PEARLS

CENTRAL ASIA, 11TH/ 12TH CENTURY

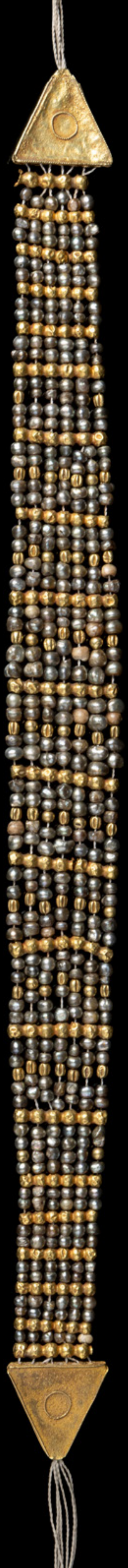
each finial gold element of triangular form with beaded borders and raised circle at centre, strung with seven long rows of spherical and flanged gold beads and natural pearls, later restringing

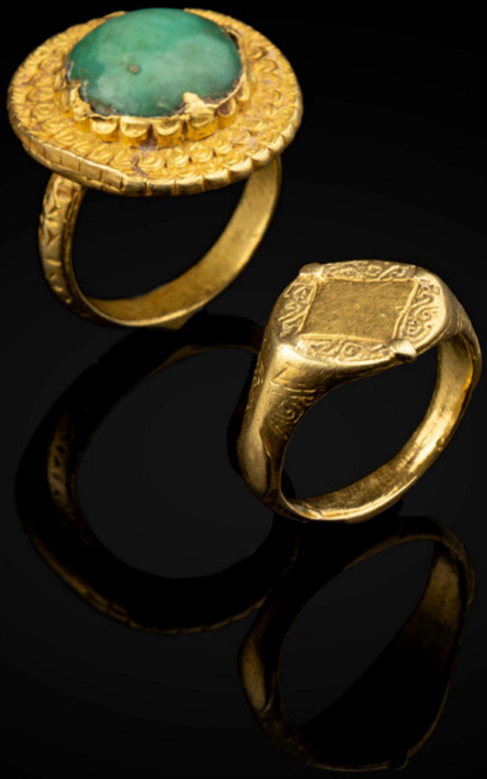
35cm long

£3,000-5,000

Provenance:
Formerly, from a UK collection formed in the 1960s.

Elegant and simple, this necklace is a very rare surviving piece of Seljuk-era pearl jewellery. Such necklaces were apparently only worn by women. Although little of the jewellery survives, literary sources show that pearl jewellery was esteemed under the Seljuks and their successor states. The Shahnameh of Firdausi, composed in the early 11th century, describes Sindukht arraying herself "all in brocade of gold with pearls and jewels" before meeting Sam. In the *Varqa u Gulshah* manuscript copied in early 13th century Konya, Gulshah is shown wearing a double-stranded necklace of gold beads and pearls. Pearl jewellery was therefore clearly worn across the early medieval Persianate world (S. R. Canby *et al*, *Court and Cosmos: The Great Age of the Seljuqs*, The Metropolitan Museum of Art, 2016, pp. 99-100). With an empire which extended across the Straits of Hormuz and into modern Oman, the Seljuks would have had easy access to fine pearls. For gold belts set with pearls, see Bonhams, *Islamic and Indian Art*, 14 November 2023, lot 16, and Christie's, *Art of the Islamic and Indian Worlds*, 6 October 2011, lot 75.





27

TWO FINE TIMURID GOLD RINGS

CENTRAL ASIA, 15TH/ EARLY 16TH CENTURY

two rings, the first with table of petalled design with a cabochon turquoise in the centre, a completely circular shank, the second with bezel in the form of a pointed ovoid with a diaper design, the shank widening at the shoulders

11.2gr.

£5,000-7,000

Provenance:
Formerly, from a UK collection formed in the 1960s.

Although very little jewellery survives from the Timurid period, the few surviving rings allow a useful comparison with the present piece. A pair of rings in the Metropolitan Museum of Art (inv. nos. 12.224.6 and 41.160.280) show the same basic forms as the present examples. The overall form of the first present ring, with a perfectly circular shank and a large bezel sitting atop it, inlaid with a stone, is paralleled by inv. no. 12.224.6, although the Metropolitan's example features a flat inscribed stone. The second of the present rings is conceptually similar to inv. no. 41.160.280 with the bezel more closely integrated into the widening shank. Both Metropolitan rings are ascribed to 15th-16th century Persia or Transoxiana, suggesting that the present pieces are of the same origin. Based on the evidence of miniature paintings, these rings would have been worn by men on their fourth finger. [Jenkins, K., and Keene, M., *Islamic Jewelry in the Metropolitan Museum of Art*, The Metropolitan Museum of Art, New York, 1983, pp. 99-100]. A gold ring, very much alike in form to the second of the present examples, was sold at Bonhams, *Islamic and Indian Art*, 15 April 2010, lot 164.

Found in a bric-a-brac market in the south of France and subsequently recognised for its exceptional importance, this candlestick is a rare and fine example of Mosul metalwork from the first half of the 13th century. Not only does it link to key pieces made by important Mosul metalworkers, but it carries vivid and varied iconography as well as a fascinating historical record in its graffito.

28

AN IMPORTANT MOSUL SILVER-INLAID BRASS CANDLESTICK

MOSUL, FIRST HALF OF 13TH CENTURY

the body of conical form with a cylindrical neck and socket of conical form, the drip-pan a later Ottoman replacement, inlaid with cusped arcades on the body containing human figures and composite animals alternating with arabesques, the socket with similar decoration in miniature, the neck inlaid with T-fret decoration, *kufic* inscriptions above and below the decoration of the body, *grafitto* under one of the arcades

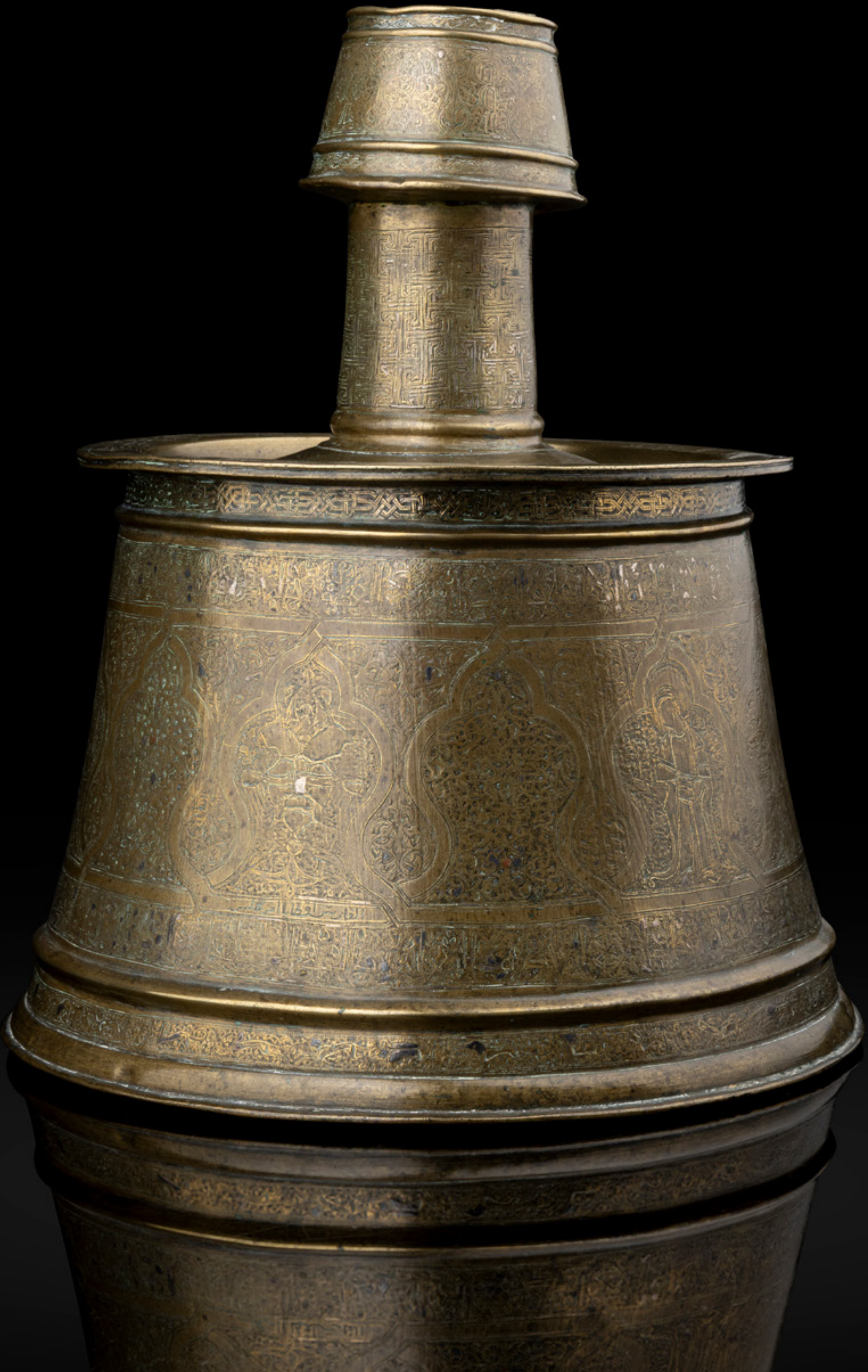
36.6cm high, 31.6cm diameter max.

£30,000-50,000

Provenance:
Discovered at a *Bric et brac* market in the South of France; subsequently sold through Marseille Encheres Provence, 17 June 2022.

This remarkable candlestick belongs to a small group of such objects with large-scale figurative elements as their primary decoration and is one of only three where the figures are contained within the distinctive ogee arches seen here. That the original neck and socket still survive, even if the drip-pan has been replaced, makes this candlestick even rarer as only around half of the known examples retain these elements. Although much of the original inlay is no longer present, the candlestick is still in very good condition, and the extraordinary figural and arabesque decoration is clearly visible.

The distinctive tall, slightly tapered drum-shaped body with an overhanging shoulder and horizontal flanges above and below the main decorative field, as well as a socket which parallels the form of the body, first appears in Mosul in the first half of the 13th century. The earliest securely dated candlestick of this type, now in the Museum of Fine Arts Boston (inv. no. 57.148), is signed by Abu Bakr b. al-Hajji Jaldak and dated 622 AH/1225 CE [Rice, D.S., “The Oldest Dated ‘Mosul Candlestick” in *The Burlington Magazine*, Vol. 91, No. 561 (Dec., 1949), pp. 334, 336-341]. The Boston candlestick, and another in the Khalili Collection (inv. no. MTW 1252), are the only two known candlesticks other than the present example which feature the primary figural imagery set within cusped arches. The Khalili candlestick, which is missing its neck and socket, also carries *kufic* inscription bands above and below the images on the body which have not yet been deciphered. Although unsigned, it has been attributed to the ‘Mosul School’ of Ahmad al-Dhaki and his student Abu Bakr b. al-Hajji Jaldak [Makariou, S. (ed.), *l’Orient de Saladin: l’art des ayyoubides*, Éditions Gallimard, 2001, pp. 140-41 cat. 114]. Given the similarities between all three pieces there is good reason to believe that the present candlestick was also made in Mosul around 1225, possibly even in the same workshop as the others.

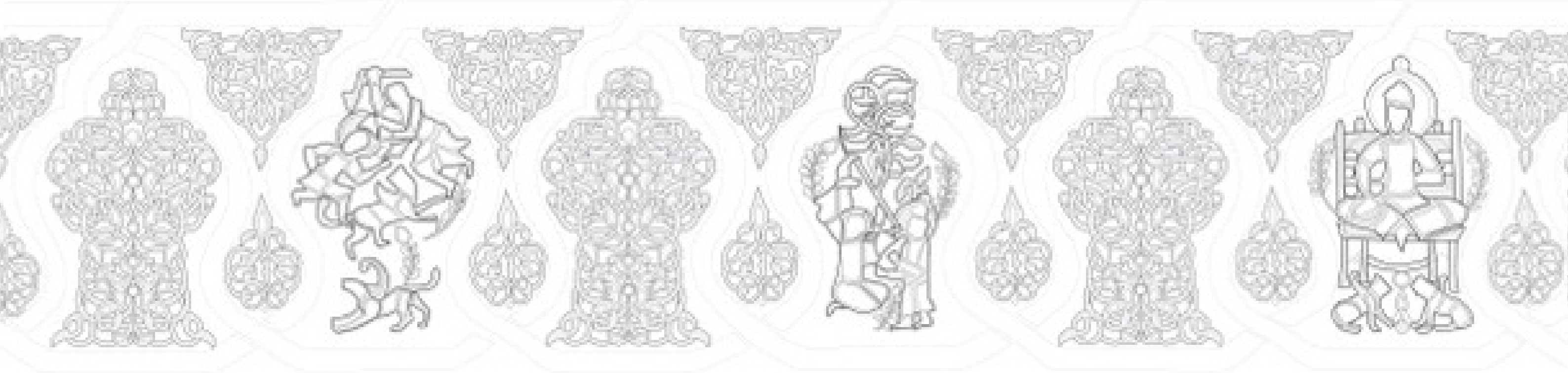


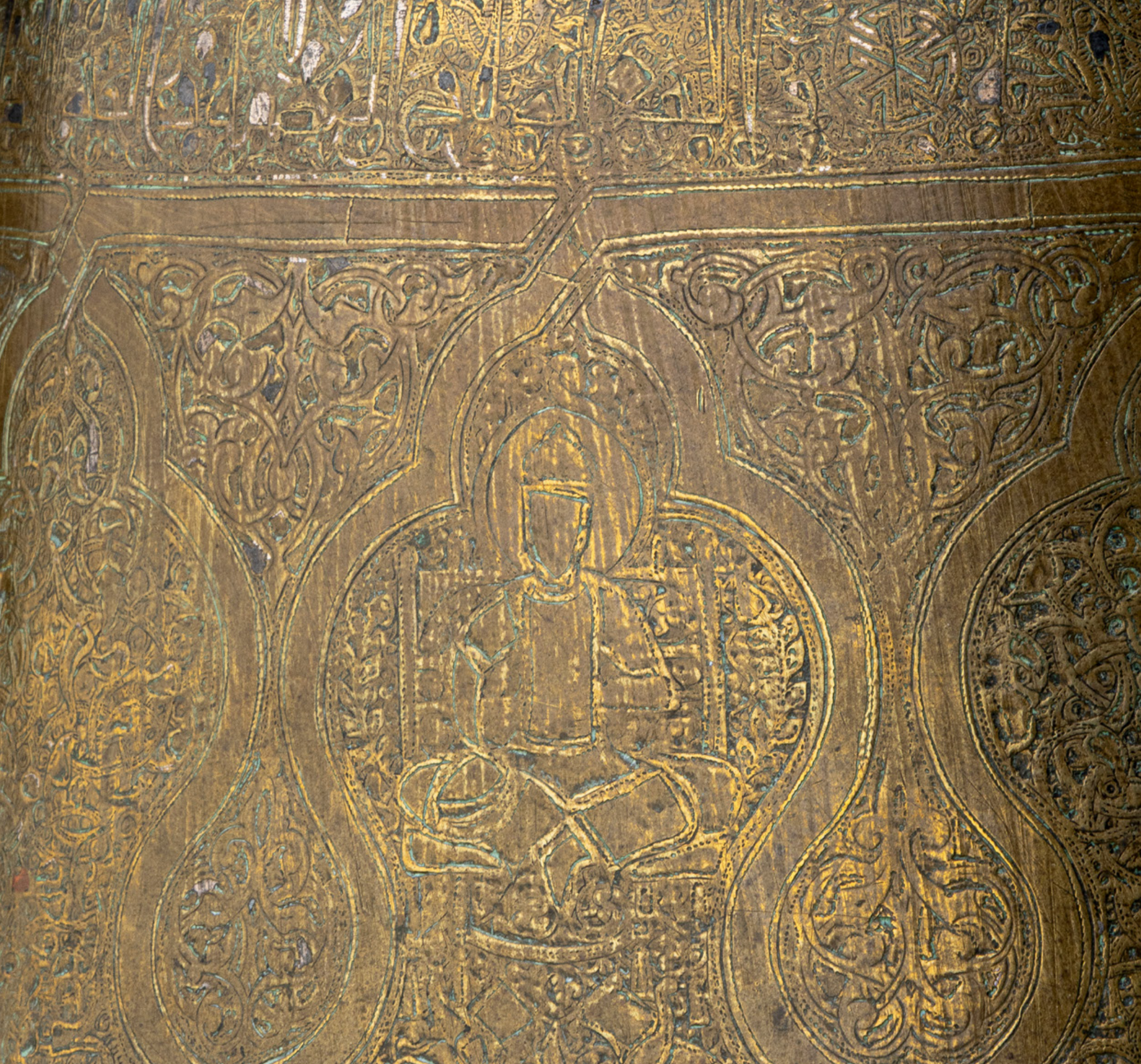
The imagery of the present candlestick is highly unusual, and while some of it is directly comparable to other Mosul metalwork other elements are apparently unique. Six of the arches contain figures. The first is a relatively straightforward enthronement scene, with a ruler seated cross-legged on a raised dais according to the classic medieval Islamic iconography. Below him are two composite animals, one a winged lion and the other with the same body but an eagle's head. The next figural arch contains a heraldic brachycephalic eagle. Subsequent arches feature a standing, robed figure with hands crossed at their waist, a mounted hunter, two men wrestling, and a scene of relaxation under a tree. The non-figural arches as well as the spandrels are filled with dense, vertically-aligned arabesques.

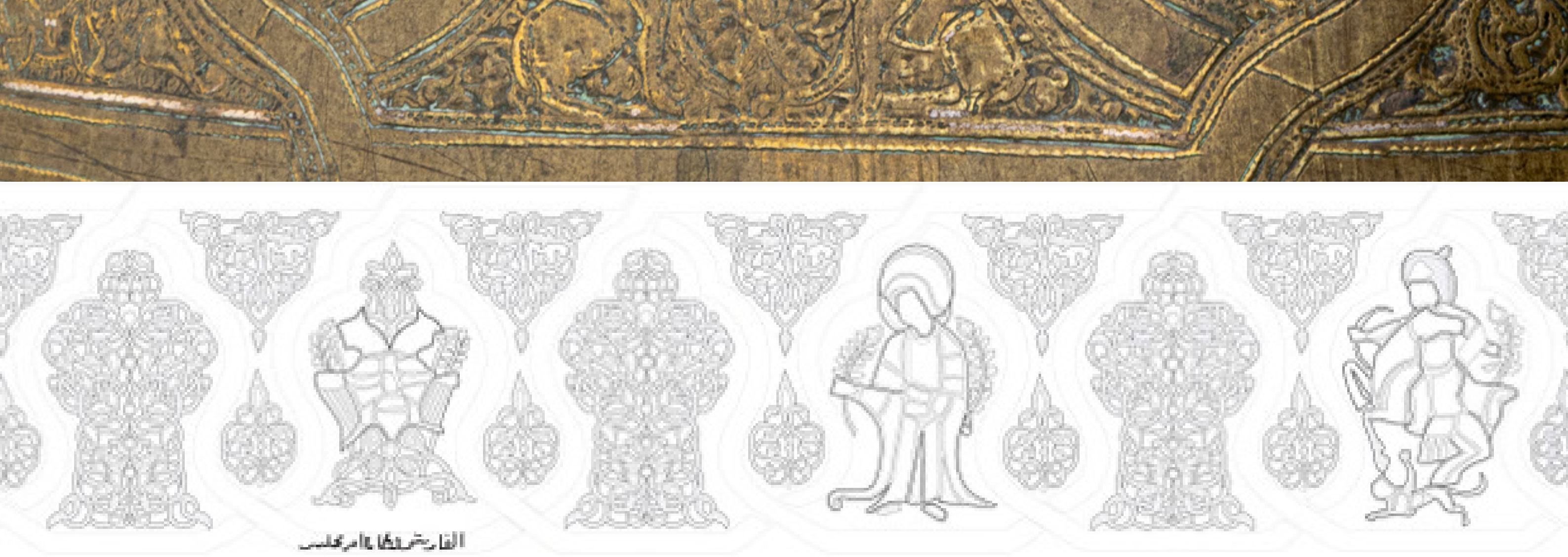
Although the enthronement scene is commonly found in Mosul metalwork, its juxtaposition on this candlestick with a heraldic double-headed eagle suggests a deeper meaning. Bicephalic eagles were widely used as symbols of royalty in 13th century Anatolia, Iran, and the Jazira, where they appeared on architectural decorations, coinage, and portable objects. On occasion lions, which had similar connotations of princely power and protection, were included alongside these majestic birds, as on a textile in the Metropolitan Museum of Art (inv. no. 2012.338) [Canby, S.R. et al, *Court and Cosmos: The Great Age of the Seljuqs*, The Metropolitan Museum of Art, 2016, pp. 236–38]. In this instance, however, the heads differ: one is an eagle, while the other has the distinctive flattened muzzle used for lions' heads on Mosul metalwork. This eagle-lion hybrid is echoed across the candlestick, with such hybrids appearing in three other arches, most noticeably beneath the seated ruler. This unusual, and perhaps unique heraldic hybrid does not appear in 13th century coinage and may therefore represent an as-yet unidentified blazon. It is possible that such imagery could be a visual play on a name or title containing the words for these animals [Allan, J.W., *Islamic Metalwork: the Nuhad Es-Said Collection*, Sotheby Publications, 1982, p. 74]. The winged lions' reappearance at various points on this candlestick – beneath the throne, accompanying a hunter, and watching a wrestling match – seem to point to their role as protectors and companions, perhaps to the prince in his roles as ruler, hunter, and fighter A small, winged lion can also be seen below the mounted hunter on the Khalili candlestick, suggesting that this may have been a common feature of this group [illustrated in Makariou, S. (ed.), *op. cit.*, p. 200].

Other elements of the decoration find parallels within the corpus of metalwork from the Jazira and Syria. Although the mounted archer is commonly found on metalwork of the period, the composition her is unusual in that the horse is shown rearing with its head turned back in front of the rider. Although this may have been necessary to fit within the confines of the arch, it gives the scene a great dynamism. A basin in the Louvre in the name of the Ayyubid sultan al-Adil II (inv. no. OA 5991), which can be dated to 1238-40 and is signed by Ahmad al-Dhaki, features a hunting scene on the inside which shows horses represented in much the same way [Makariou, S. (ed.), *Les arts de l'Islam au musée du Louvre*, Louvre Éditions/Hazan, 2012, illus. p. 177]. Similarly, the wrestlers relate closely to those on both the exterior of the al-Adil basin and a tray in the name of Badr al-Din Lu'lu', the ruler of Mosul, in the Museum Fünf Kontinente, Munich (inv. no. 26-N-118) [Rice, D.S., "Inlaid Brasses from the Workshop of Aḥmad al-Dhaki al-Mawsili" in *Ars Orientalis*, Vol. 2 (1957), pp. 283-326, pls. 8a,e and 9f,i]. A further connection to Mosul and the workshop of Ahmad al-Dhaki can be seen in the arch with figures beneath a tree. The individual on the right holds a bottle, while the kneeling figure on the left holds a tube – possibly a flute, or a pellet-gun for shooting birds. Close comparison can be made between this and the scenes of the good life on a ewer in the Cleveland Museum of Art (inv. no. 1956.11), many of which show drinkers and their companions resting below a single, central tree [Rice, *ibid*., pls. 4-5]. The standing figure with crossed hands most closely resembles the Christian figures on a pyxis in the Metropolitan Museum of Art (inv. no. 1971.39a, b), who have similarly long bodies and are also shown standing in cusped arches. The figure shown on the present candlestick does not appear to correspond to the iconography of a specific saint, but given the regular appearance of such imagery on metalwork from the Jazira and Syria some cross-pollination of imagery is highly plausible, even if the patron or craftsman was not aware of its exact significance [Canby, S.R. et al, *op. cit*., pp. 265–67].

A further point of interest here is the appearance of a graffito beneath the eagle blazon. Engraved in a cursive style typically found on Zangid and Ayyubid metalwork, it gives the name and title of a later owner: *al-Faris Aqtaya amir majlis* ('al-Faris Aqtaya, guardian of the [Sultan's] seat'). Intriguingly, there are two known historical figures with this name from the end of Ayyubid rule and the beginning of the Mamluk period. The first is Faris al-Din Aqtay al-Jamdar, who took part in the murder of al-Mu'azzam Turanshah, the last Ayyubid sultan of Egypt, and was subsequently executed by the Mamluk sultan Aybak in 1254. The second Faris al-Din Aqtay was appointed as *atabeg* (regent) for Aybak's eldest son al-Mansur Ali, and became known as *al-Musta'rab*. Earlier in his career, Faris al-Din Aqtay *al-Musta'rab* had served Badr al-din Lu'lu' in Mosul, which provides a possible link to the present candlestick.







RARE BOOKS FROM THE COLLECTION OF A GERMAN ENTHUSIAST (LOTS 29-36)

ORIENTAL
ENAMELLED
GLASS

29

SCHMORANZ, GUSTAV.
OLD ORIENTAL GILT AND ENAMELLED GLASS VESSEL EXTANT IN PUBLIC MUSEUMS AND PRIVATE COLLECTIONS

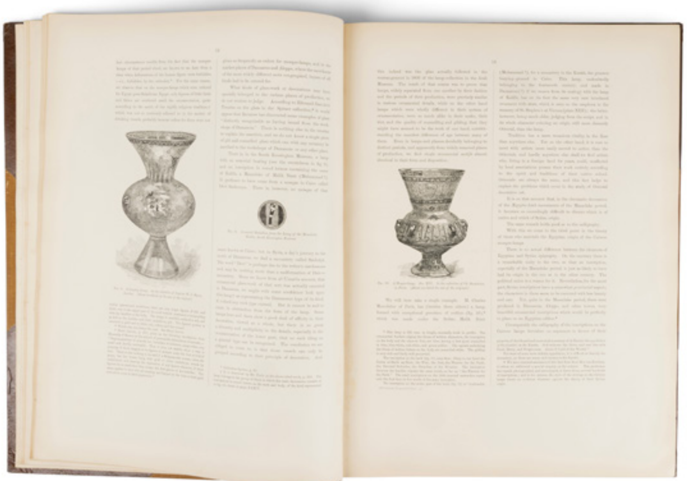
Folio, with 44 plates (of which 32 are chromolithographs); contemporary brown half morocco binding with gilt spine, Vienna and London, 1899.

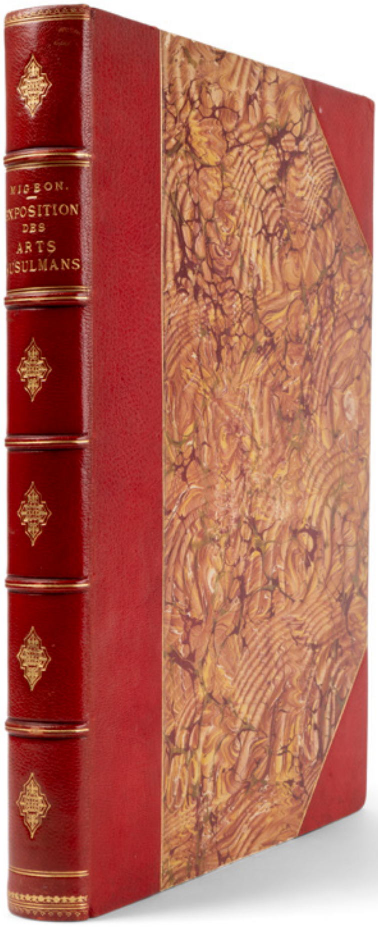
50.8cm x 38.8cm

£5,000-7,000

Provenance:
Emile Paravicini, 1914.

This a superb copy in excellent condition.





30

MIGEON, GASTON.

EXPOSITION DES ARTS MUSULMANS AU MUSEE DES ARTS DECORATIFS

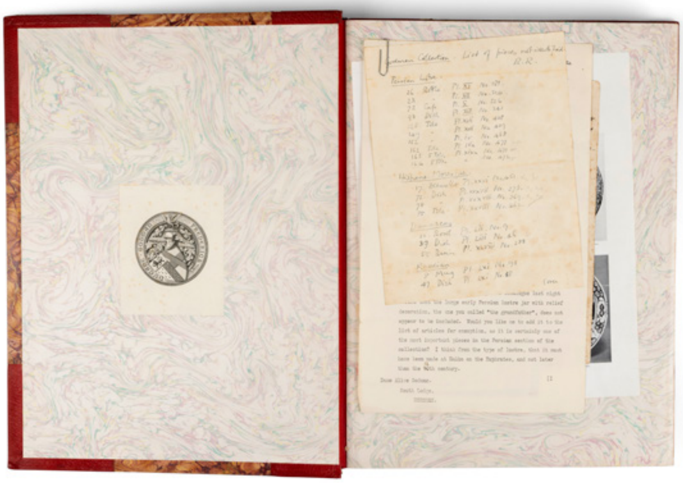
4to, contemporary red half moroco binding with gilt spine. Paris, 1903. Number 38 of 200 copies, bookplate of Frederick DuCane Godman, included are several handwritten or typed letters from renowned academics such as A. F. Kendrick or Bernard Rackham

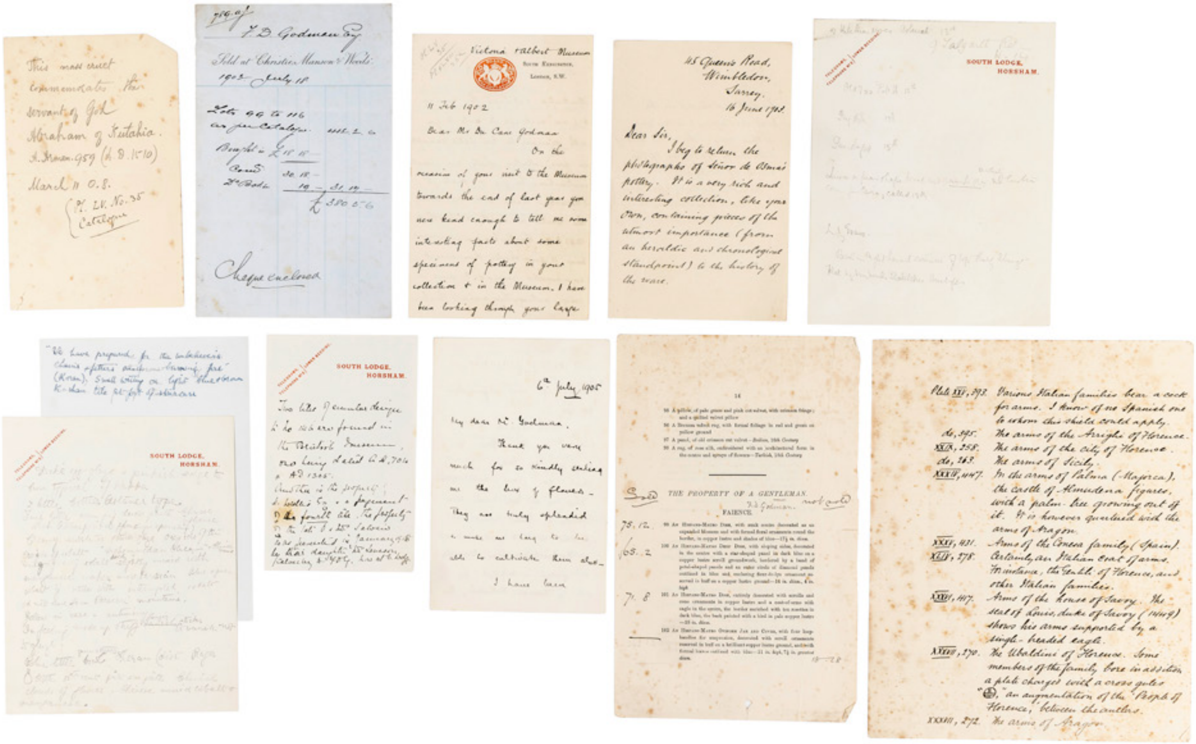
41cm x 32cm

£5,000-7,000

Provenance:
Frederick DuCane Godman (1834-1919).

Godman, one of the major donors to this exhibition, was a distinguished collector of Iznik and Hispano-Moresque pottery, whose collection is now in the British Museum.





This most cruel commemorates the servant of God Abraham of Kutahia. A. Hosen. 959 (A.D. 1510)
March 11 0.8.
Pl. LV. No. 35
Catalogue

F. D. Godman Esq
Sold at Christie Manson & Woods 1902 July 18
Lots 99 to 116 as per Catalogue
Bought in £15 15
Comm 30 15
Do Books 19 – 31 10
£380 0 6
Cheque enclosed

Victoria & Albert Museum
South Kensington,
London, S.W.

11 Feb 1902

Dear Mr Du Cane Godman

On the occasion of your visit to the Museum towards the end of last year you were kind enough to tell me some interesting facts about some specimens of pottery in your collection & in the Museum. I have been looking through your large

---

45 Queen's Road,
Wimbledon,
Surrey.
16 June 1903.

Dear Sir,

I beg to return the photographs of Señor de Osma's pottery. It is a very rich and interesting collection, like your own, containing pieces of the utmost importance (from an heraldic and chronological standpoint) to the history of the ware.

SOUTH LODGE,
HORSHAM.

"We have prepared for the exhibition ... (Koran)."

SOUTH LODGE,
HORSHAM.

Two tiles of circular design to be seen are found in the British Museum, one being dated A.D. 704 = A.D. 1305.

SOUTH LODGE,
HORSHAM.

6th July 1905

My dear Mr. Godman.

Thank you very much for so kindly sending me the box of flowers. They are truly splendid & make me long to be able to cultivate them also.

I have been

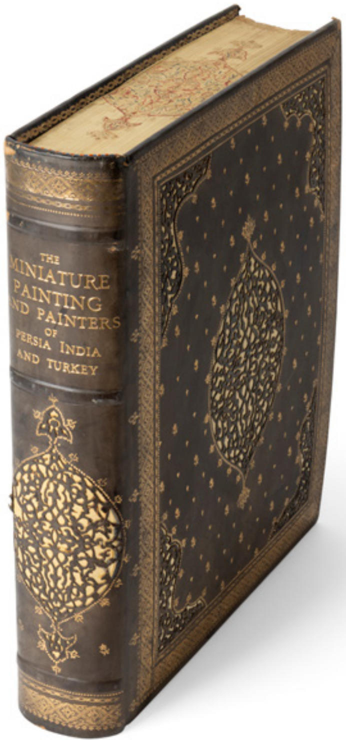
14

THE PROPERTY OF A GENTLEMAN.
F. D. Godman
not sold

FAIENCE.

75. 12
65. 2
71. 8

Plate XXV, 293. Various Italian families bear a cock for arms. I know of no Spanish one to whom this shield could apply.
do, 295. The arms of the Arrighi of Florence.
XXIX, 258. The arms of the city of Florence.
do, 263. The arms of Sicily.
XXXIV, 447. In the arms of Palma (Majorca), the castle of Almudena figures, with a palm-tree growing out of it. It is however quartered with the arms of Aragon.
XXXV, 431. Arms of the Conesa family (Spain).
XLIV, 278. Certainly an Italian coat of arms. For instance, the Gentili of Florence, and other Italian families.
XXXVI, 417. Arms of the House of Savoy. The seal of Louis, duke of Savoy (1449) shows his arms supported by a single-headed eagle.
XXXVII, 270. The Ubaldini of Florence. Some members of the family bore in addition a plate charged with a cross gules "⊕," an augmentation of the "People of Florence," between the antlers.
XXXIII, 272. The arms of Aragon.



31

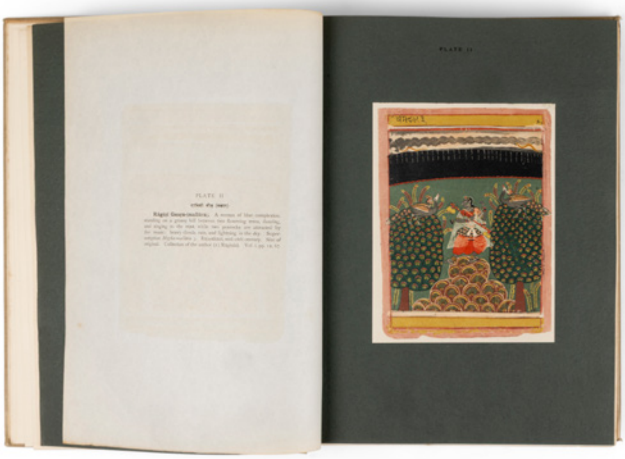
MARTIN, F.R.

THE MINIATURE PAINTING AND PAINTERS OF PERSIA, INDIA AND TURKEY FROM THE 8TH TO THE 18TH CENTURY

Large 4to, 2 vols in one, with plates (some in colour), dark blue calf gilt binding. London, Bernard Quaritch, 1912. First edition. Superbly bound in dark blue polished calf, covers gilt, yellow silk endleaves, top edge stamped in gilt red and blue.

Overall dimensions 38.3cm x 31.5cm

£4,000-6,000



32

COOMARASWAMY, ANANDA.

RAJPUT PAINTING

Rajput Painting: being an account of the Hindu paintings of Rajasthan and the Panjab Himalayas from the sixteenth to the nineteenth century described in their relation to contemporary thought, with texts and translations

2 vols, the text vol with map and illustrations in the text, the plate vol with 70 monochrome and 7 colour plates; in the original cloth, spines and upper covers stamped in gilt.

First edition: one of 525 copies. A fine copy.

folio: 38.5cm x 28.5cm

£2,000-3,000

A comprehensive survey of the Rajput school of painting, which developed in the northern regions of India from the 16th to the 19th century. This is a finely-illustrated work with a detailed analysis of the various schools, their themes and styles, and translations of significant passages from the poetry and prose of the period. Ananda Coomraswamy (1877-1947) was an important and eminent scholar, one of the earliest in the field. His work is a landmark in the academic treatment of Indian art, both for art historians and collectors.

33

GLÜCK, HEINRICH.

DIE INDISCHEN MINIATUREN DES HAEMZAE-ROMANES IM ÖSTERREICHISCHEN MUSEUM FÜR KUNST UND INDUSTRIE IN WIEN UND IN ANDEREN SAMMLUNGEN

Folio, with many plates including 10 in colour, original dark blue cloth lettered in gilt, in original dust-jacket. Zurich, Amalthea-Verlag, [circa 1925]

Plates by Max Jaffe, Vienna. First edition in superb original condition, about Indian miniature paintings from the *Hamzanama* in The Austrian museum of Art and Industry in Vienna and other private collections.

48.8cm x 36cm

£5,000-7,000

This is one of the finest copies to come to the market in recent years and a rare opportunity to acquire an academic work relating to the Hamzanama, an illustrated Mughal manuscript commissioned by the Mughal Emperor Akbar (r. 1556-1605) in the mid-sixteenth century. Taking fifteen years to complete, the story tells the story of the Prophet's uncle Hamza. There was originally fourteen hundred illustrations executed by the eldest of Akbar's court artists with the paintings being usually large in size with text on reverse. As Akbar was illiterate, it was the custom for his courtiers to hold the paintings before the ruler and read the tales from the reverse. Roughly two hundred illustrations survive today with the majority of the paintings in The Austrian Museum of Art and Industry in Vienna.

34

GRIGGS, WILLIAM [PUBLISHER].

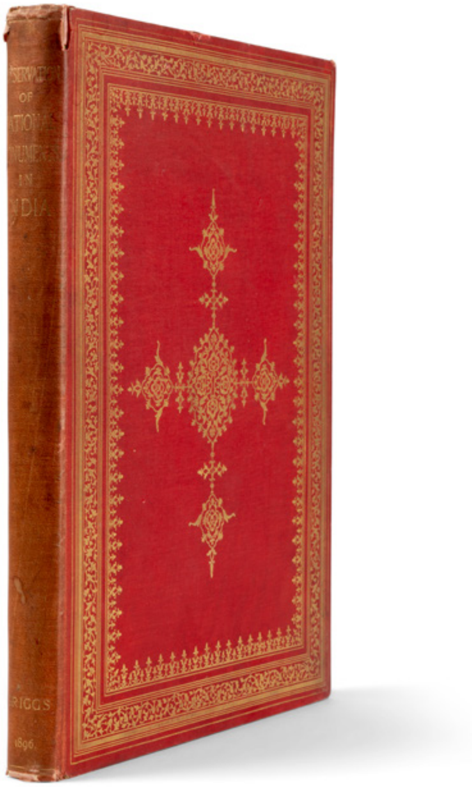
INDIA. PHOTOGRAPHS AND DRAWINGS OF HISTORICAL BUILDINGS, FROM THE COLLECTION IN THE LATE OFFICE OF CURATOR OF ANCIENT MONUMENTS IN INDIA

Folio, with 100 plates, including 49 chromolithographs of which 9 are folding, original red cloth binding, lavishly gilt, spine rubbed. London, 1896.

37.5cm x 28.7cm

£5,500-6,500

First edition of one of the most splendid documentations of the architectural and sculptural wealth of medieval India. Griggs (1832-1911) was the inventor of an advanced form of chromolithography, shown to outstanding effect in this important book.



35

SMITH, EDMUND W.

MOGHUL COLOUR DECORATION OF AGRA

Folio, with 103 plates of which 53 are chromolithographed, all plates with small and inoffensive library stamp; original half cloth, rubbed, but very clean within and the colours fresh. Allahabad, Government Press, 1901. A very fine First Edition.

£2,500-3,500

36

LA ROCHE, EMANUEL ET AL.

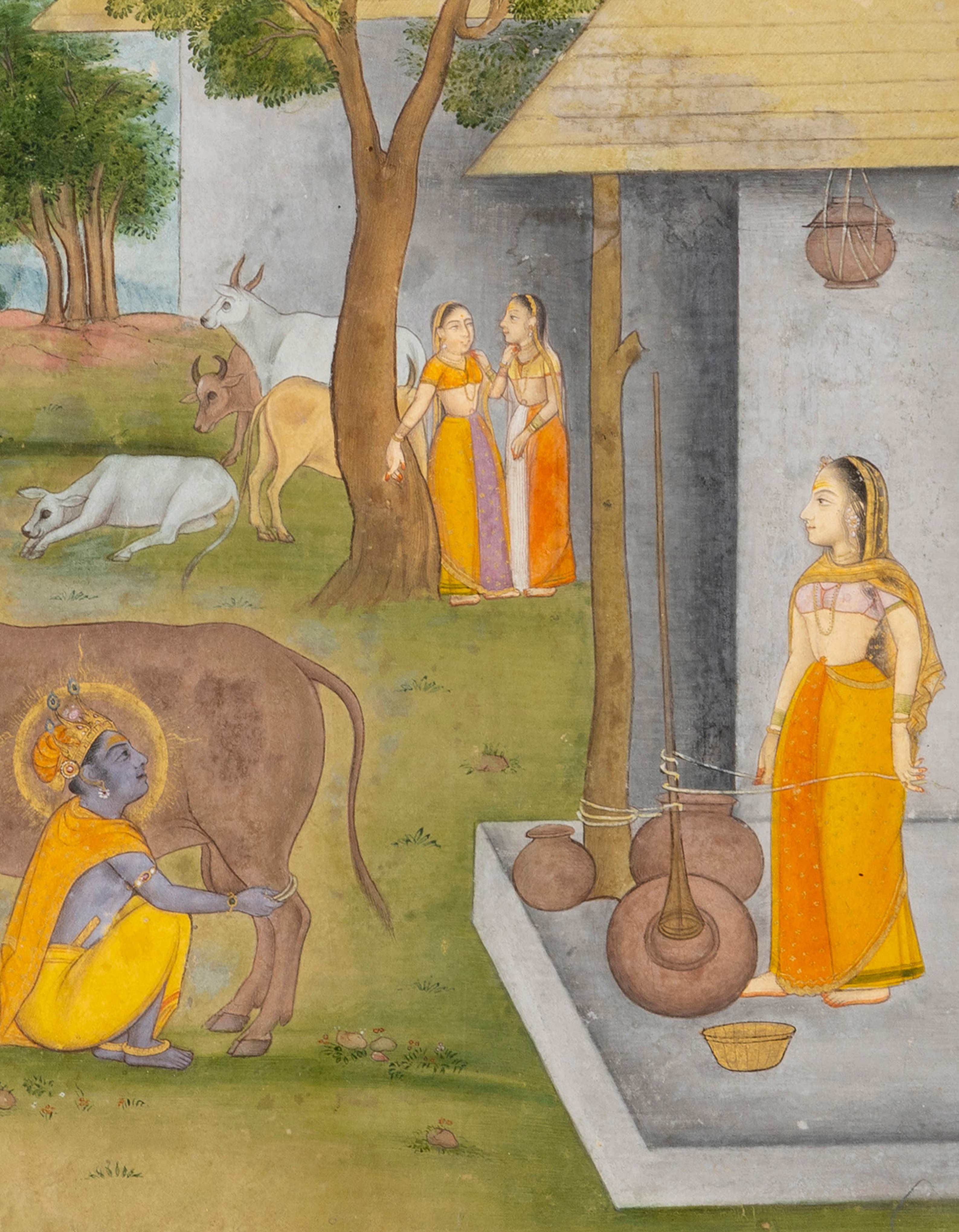
INDISCHE BAUKUNST

with contributions from Alfred Sarasin, Heinrich Wöllfflin and Emil Gratzl. 6 vols, numbered identically, folio and large folio, with 125 folio and 40 large folio plates, in the original quarter vellum over marbled boards, lightly rubbed. Munich, F. Bruckmann, 1921-22. First Edition. Limited to 226 copies, of which 200 were for sale. A fine copy and complete set.

Largest: 64cm x 46.5cm

£3,000-4,000

INDIAN MINIATURE PAINTINGS FROM THE COLLECTION OF A GERMAN ENTHUSIAST (LOTS 37-75)



This wonderful painting is, in every way, exceptional. It was previously in the collections of two of the greatest historians of Islamic art of the 20th century. It was also painted by one of the most influential and important painters at the court of Shah Tahmasp, ‘Abd al-‘Aziz, who was himself involved in the painting’s bizarre and dramatic backstory.

37 ‡

A PORTRAIT OF MIRZA-MUHAMMAD, SON OF KHWAJA QABAHAT, BY ABD AL-AZIZ

PERSIA, TABRIZ, CIRCA 1540-45

ink, gouache and gold on paper, mounted with borders of gold-decorated pink and cream paper within dark blue and gold margin lines, depicting Mirza-Muhammad wearing a brown robe, holding an inscribed document, a dagger tucked into his white belt, wearing a white turban, above the image a line of *nasta’liq* in black ink, verso with a handwritten note in English in pencil referring to the Aga-Oglu collection and *raqqam* numbers in black ink, the back board with a handwritten note by S.C. Welch, a Fogg Museum exhibition label and other labels

23.4cm x 15cm

£20,000-30,000

Provenance:
Possibly, the collection of Philip and Frances Hofer, in circa 1947 (judging from a handwritten note).
Formerly, the Aga-Oglu Collection (1896-1949).
Formerly, the Stuart Cary Welch Collection (1928-2008).
Sotheby’s, *The Stuart Cary Welch Collection, Part One: Arts of the Islamic World*, 6 April 2011, lot 79.
The collection of a German enthusiast.

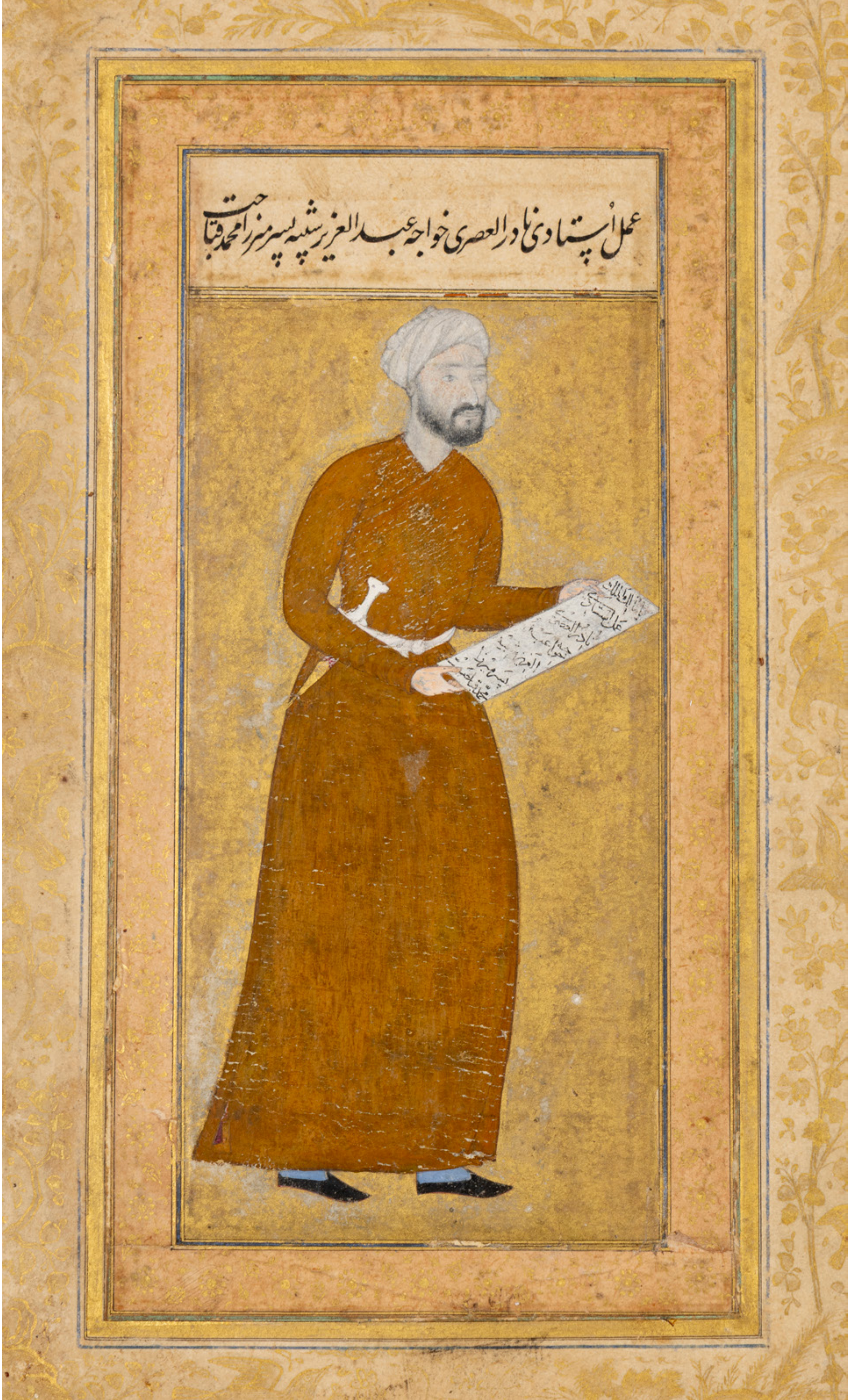
Exhibited:
Wonders of the Age, The British Library, London; The National Gallery of Art, Washington D.C., the Fogg Art Museum. Harvard University, 1979-1980.

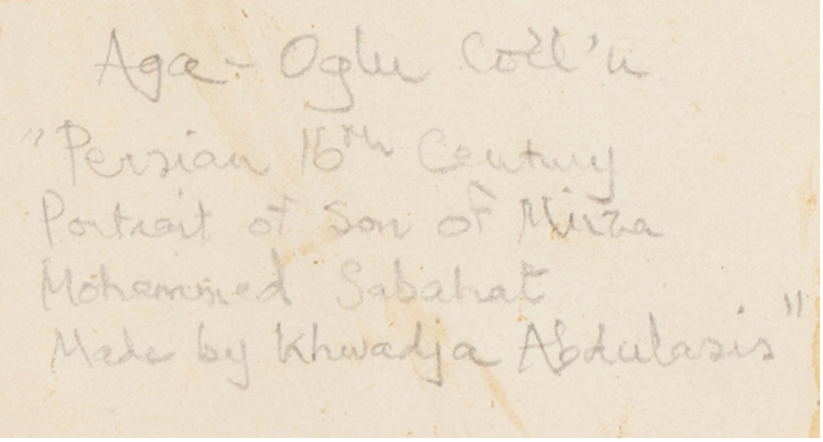
Published:
S. C. Welch, *Wonder of the Age*, Cambridge, 1979, pp. 188-89
M. Dickson and S. C. Welch, The Houghton Shahanameh, Cambridge, 1981, Vol.I, p.227.

Inscriptions:
Inscribed in thulth on the sheet of paper held by the subject, partially repeated in the nasta‘liq inscription above:

‘aya malik al-mulk ‘amal-i ustadi nadir al-‘asri khwaja ‘abd al-‘aziz shabih-i pisar mirza muhammad qabahat’

‘O Possessor of Dominion! The masterful work the wonder of the age, Khwaja ‘Abd al-‘Aziz. Likeness of the boy Mirza Muhammad [son of] Qabahat’


عمل اُستادی نادر العصری خواجه عبد العزیز شبیه پسر میرزا محمد قباحت



Aga-Oglu Coll'n
"Persian 16th Century
Portrait of Son of Mirza
Mohammed Sabahat
Made by Khwadja Abdulasis"

The subject of this painting is identified by the inscription on the document he is holding; it identifies him as one of the protagonists in an extraordinary event that also involved the artist responsible for the painting, Khwaja ʻAbd al-ʻAziz, as well as another court painter of Shah Tahmasp, ʻAli Asghar. According to the Ottoman biographer of artists and calligraphers, Mustafa ʻAli, the painter Khwaja ʻAbd al-ʻAziz was infatuated with the Shah's favourite page boy, a certain Mirza Muhammad son of Khwaja Qabahat. He tricked the youth into fleeing with him and the painter ʻAli Asghar to Shiraz, from where they intended to go to the port of Hormuz and sail to India. They presented the governor of Shiraz with a forged letter from the Shah to the effect that provisions should be made for them for the journey. The Shah's men caught up with them however and they were brought before the Shah who contemplated putting them to death. On considering Khwaja ʻAbd al-ʻAziz's outstanding talent, however, the Shah reduced their punishment, however, cutting off the Khwaja's nose and ʻAli Asghar's two ears with his own hands. Mirza Muhammad's was punished with a short spell in prison (Kıvanç 2011, pp. 268-70; Dickson and Welch 1981, vol. 1, p. 227).

A reduced version of this story is given by the biographer Qazi Ahmad who simply states that Khwaja ʻAbd al-ʻAziz had fallen in with bad company and was punished for forging the Shah's seal by having both his nose and his ears cut off. Qazi Ahmad also supplies that information that he was the son of another celebrated painter, ʻAbd al-Wahhab, and that both son and father were natives of Kashan. He confirms the information that he was an intimate of the Shah as well as his tutor in painting (Minorsky, p. 186). Qazi Ahmad also separately mentions Mirza Muhammad the son of Khwaja Qabahat as a talented calligrapher as well as, according to a rival, a catamite (ibid148-149). Perhaps the fine inscription on the piece of paper Mirza Muhammad is holding here was written by himself?

Though according to ʻAli's testimony, Khwaja ʻAbd al-ʻAziz was a ʻBihzad-like' master who was particularly prized by the Shah and even tutored him in painting (ibid., p. 268), according to D. Duda, only a single painting, excluding the present one, can be firmly attributed to him, a depiction of an enthroned ruler in a palace surrounded by his court, now in the Bibliothèque nationale de France (BnF Suppl. Pers. 1572, f. 2v), which may in fact be a portrait of the shah himself (Duda 1982).

The back of this painting carries notes in Stuart Carey Welch's own handwriting, one of which records a coincidence surrounding the picture's arrival with him: "This fascinating picture was delivered .... entirely unexpectedly, at the moment when Martin Dickson was telling me about the misadventure of Abd al-Aziz, Mirza Muhammad and Shah Tahmasp - an astonishing, God-given coincidence.""Admire not only the portrait but the contemporary border, probably also by Abd al-Aziz".

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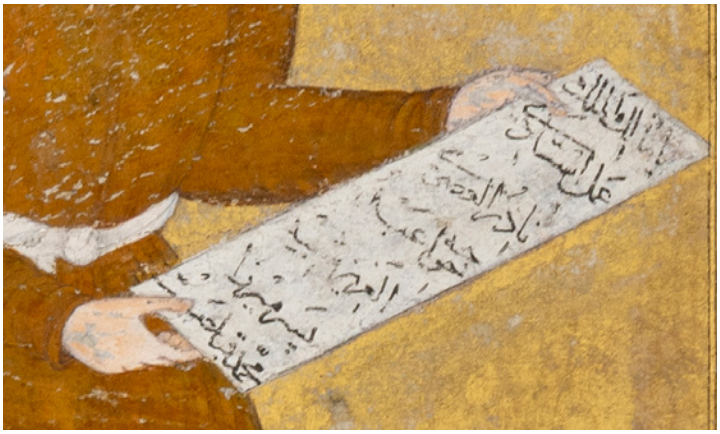
D. Duda, *"Abd-Al-Aziz B. Abd-Al-Vahhab"*, Encyclopædia Iranica, I/1, 1982, pp. 97-99, online version (last accessed 31 October 2025).
Vladimir Minorsky (trans.), *Calligraphers and Painters: A Treatise by Qadi Ahmad, Son of Mir-Munshi*, Washington D.C., 1959.
Stuart Cary Welch, *Wonders of the age: masterpieces of early Safavid painting, 1501-1576*, Cambridge, Mass., 1979.



38 ‡

A PORTRAIT OF MAHARAJA GAJ SINGH I (R. 1619-1638)

MUGHAL INDIA, CIRCA 1620

gouache on paper heightened in gold, depicting the ruler facing to the left, dressed in a white *jama* and white pair of pantaloons, a gold *katar* secured inside his gold and floral *patka*, orange slippers, all against a light turquoise background, verso with a line of inscription in black *nagari* script, and a line in Persian script, mounted, glazed and framed

15.8cm x 8.4cm

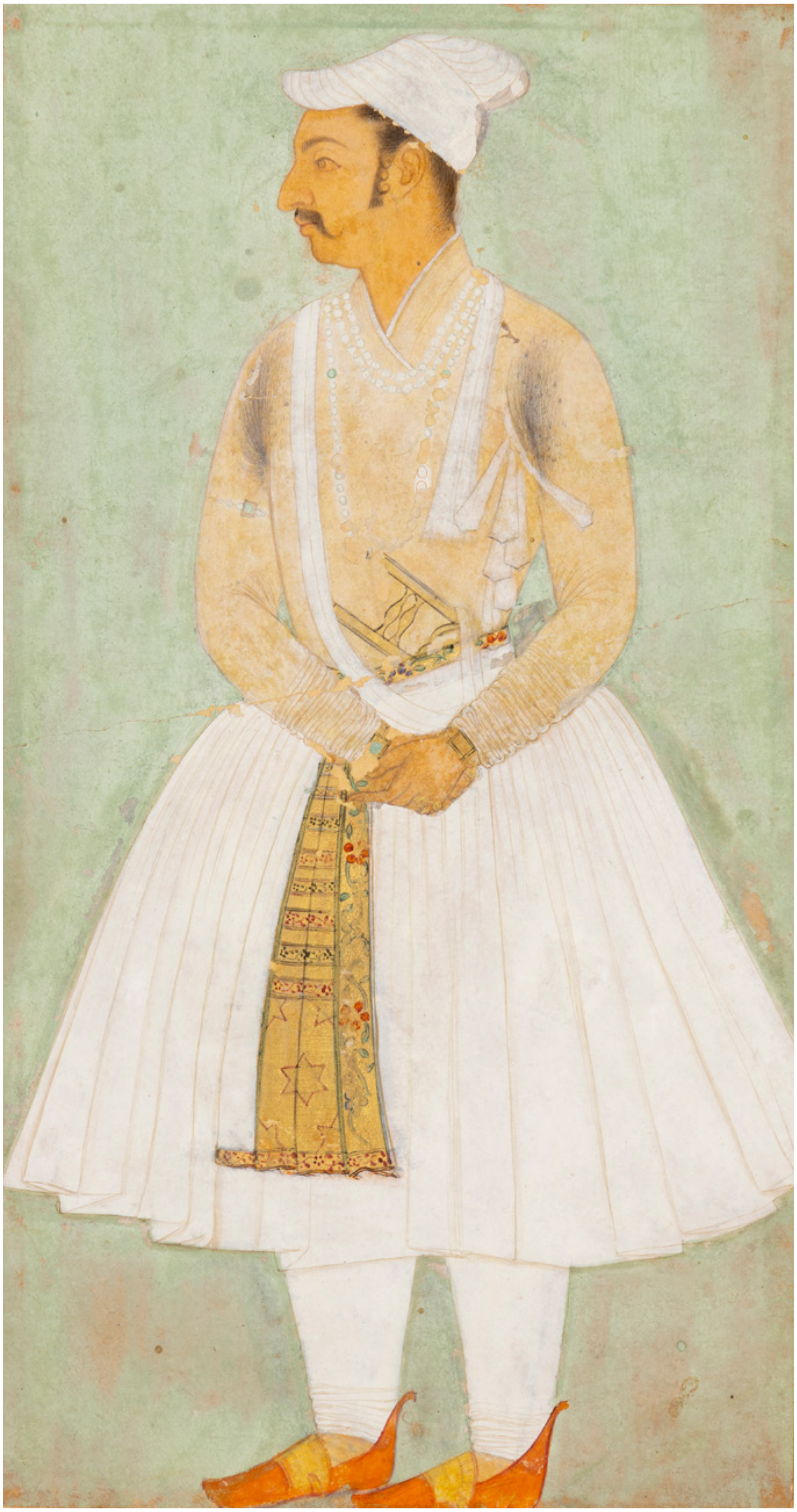
£3,000-5,000

Provenance:
Art Curial, France, 16 November 2020.
The collection of a German enthusiast.

Both the *nagari* and Persian scripts on the reverse of the painting identify the subject as '*Raja Gaj Singh*'. This is a rare portrait of the Maharaja and more so, because it is likely to have been produced during his life time. There is a later, posthumous portrait of the Maharaja in the British Museum, dated to circa 1675 (see accession no. 1920, 0917, 0.13.14).

Raj Singh I was the ruler of Marwar, and reigned from 1619-1638. Gaj Singh was a loyal Mughal ally and a capable Rajput ruler whose military service in the Deccan and against rebels earned him high imperial ranks, titles, and favour under both Jehangir and Shah Jahan.

For a very similar-style portrait depicting the Emperor Shah Jahan see Christie's, *Arts of India*, 26 May 2016, lot 7.



39 ‡

A VERY FINE PORTRAIT OF A MUGHAL PRINCE, POSSIBLY PRINCE BIDAR BAKHT

MUGHAL INDIA, CIRCA 1670

gouache on paper heightened in gold, mounted onto an album page with elegant and varied narrow gilt and polychrome borders, the prince depicted facing right standing in profile, wearing a gold patterned floral white *jama* over gold boots, a dagger tucked into his floral and gold *patka*, his right hand leaning on a straight sword, and his left hand holding what appears to be a *sarpech*, pearl and ruby jewels about his neck and red, and wearing a gold and green turban, verso stamped with a seal impression of '*Ibn Muhammad 'Ali Najaf-Quli*', mounted, glazed and framed

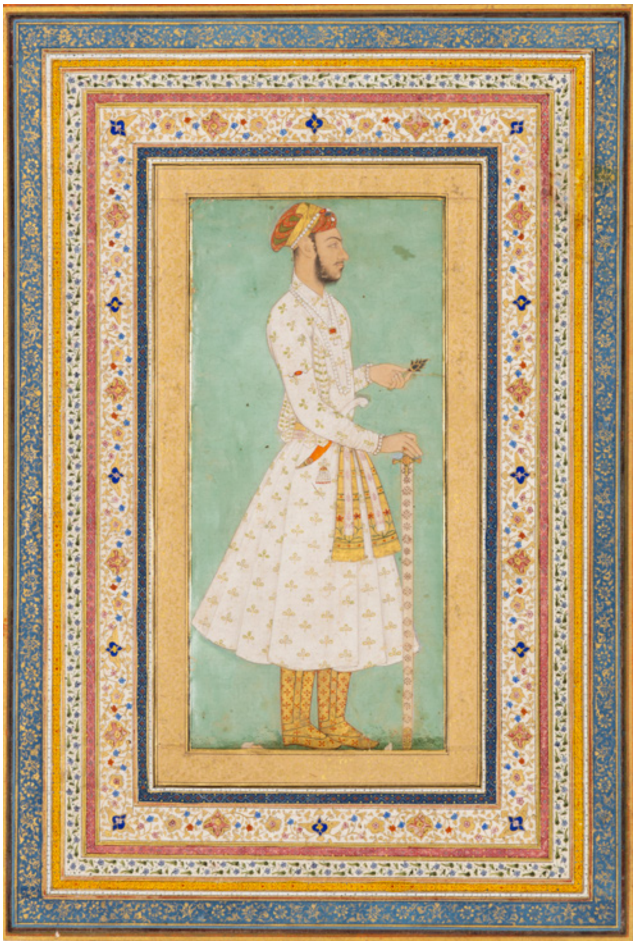
23.5cm 16.5cm

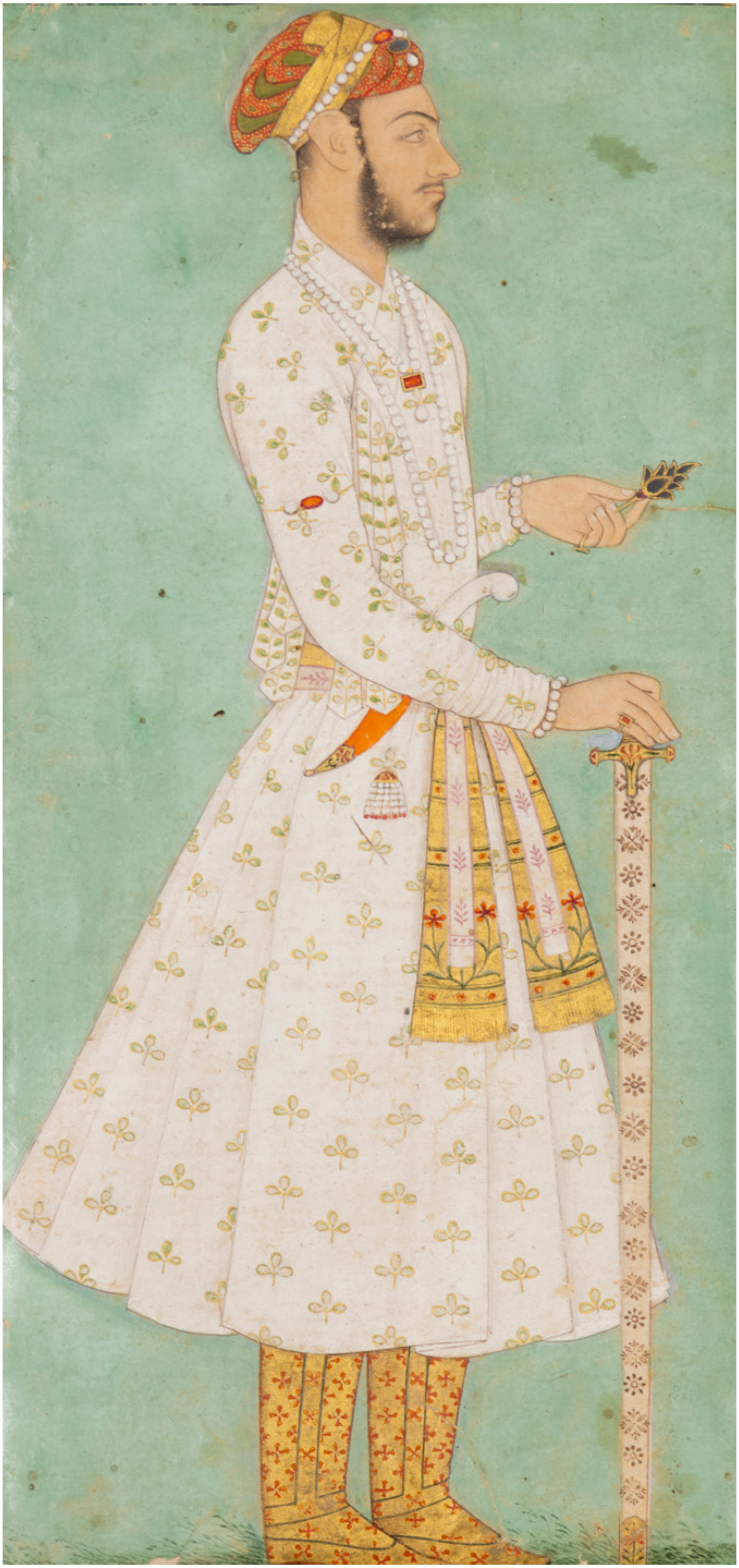
£6,000-8,000

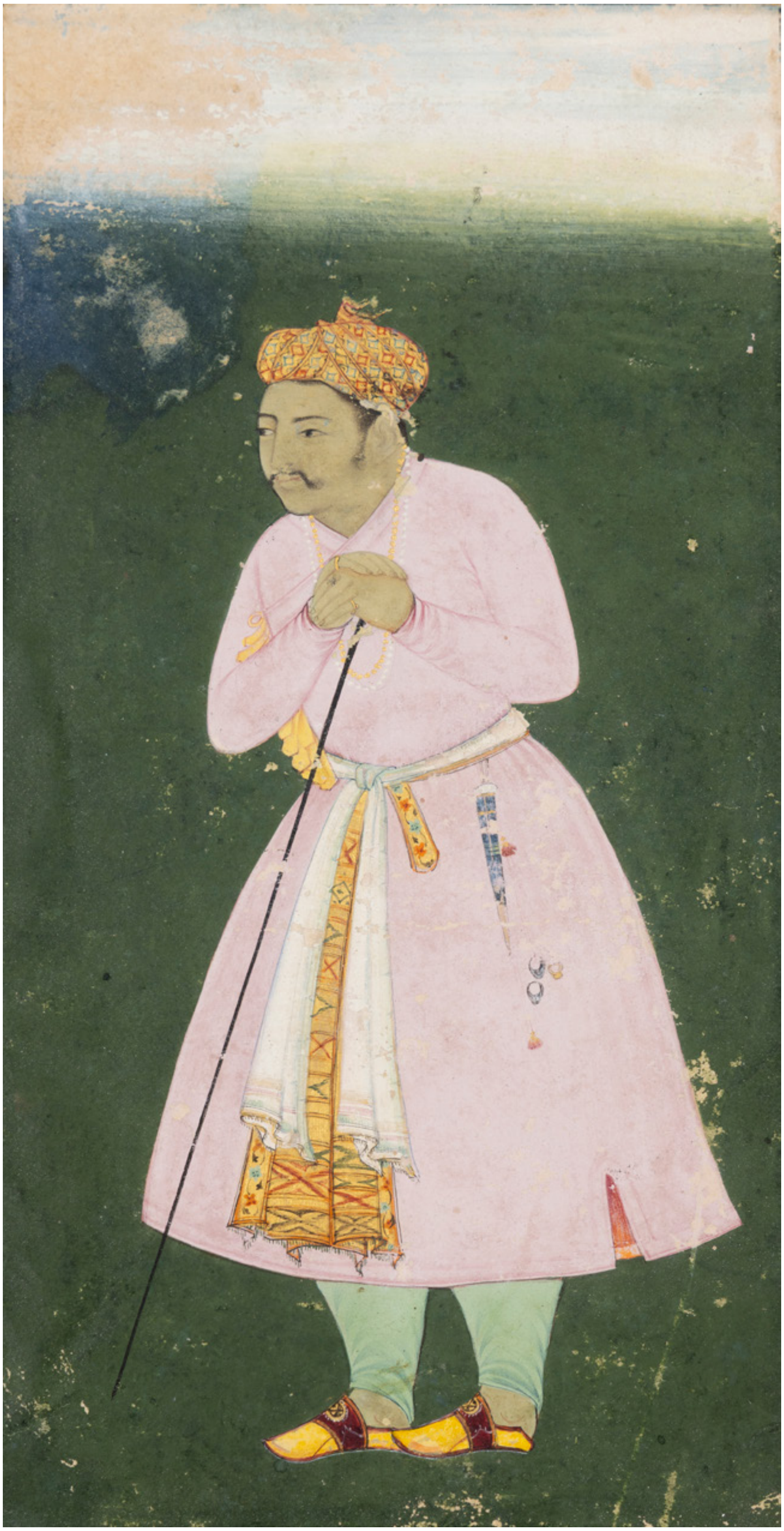
Provenance:
Beaussant Lefevre & Associes, France, 17 November 2015, lot 220.
The collection of a German enthusiast.

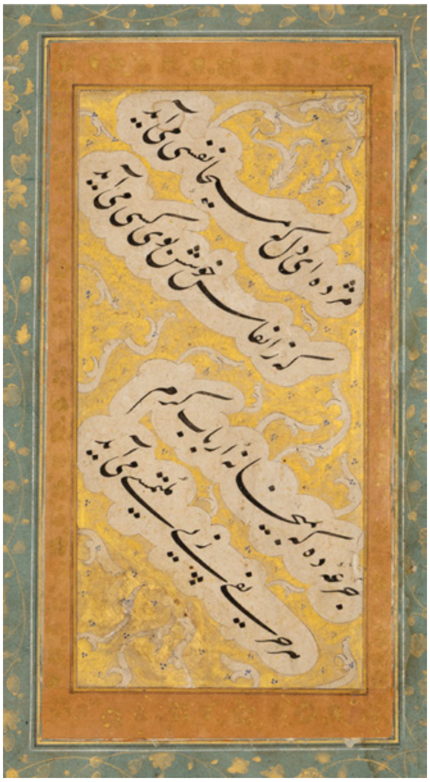
This striking portrait was no doubt produced in a Mughal court atelier. It bears a very strong likeness to a portrait of Pince Bidar Bakht, identified by a an inscription in *devanagari*, that was sold at Christie's, 26 April 2012, and attributed to Mughal India, circa 1675 (see *A Private Collection Donated to Benefit the University of Oxford* - Islamic and Indian Works of Art on Paper, lot 17). In addition, it compares well in terms of style to a portrait of Aurangzeb attributed to the second half of the 17th century in the Victoria and Albert Museum (see accession number 132:11-1885).

Interestingly, the same seal impression of *'Ibn Muhammad 'Ali Najaf-Quli'* can be found on the reverse of a Persian miniature, signed by Mu'in Musavvir and dated to AD 1675, from the Sadruddin Aga Khan collection (see Christie's, *Exceptional Paintings from the Personal Collection of Prince & Princess Sadruddin Khan*, lot 87).









40‡

A PORTRAIT OF A NOBLEMAN, POSSIBLY RAJA MAN SINGH OF AMBER

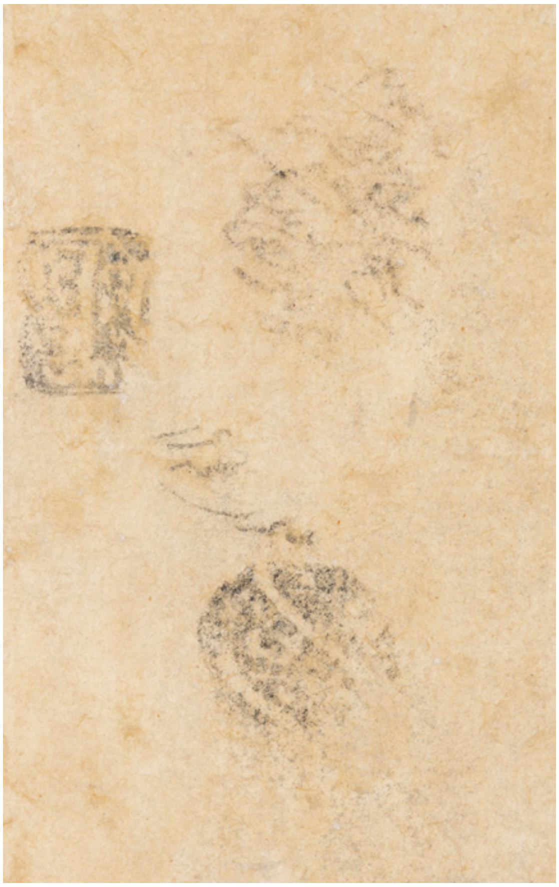
MUGHAL INDIA, CIRCA 1610

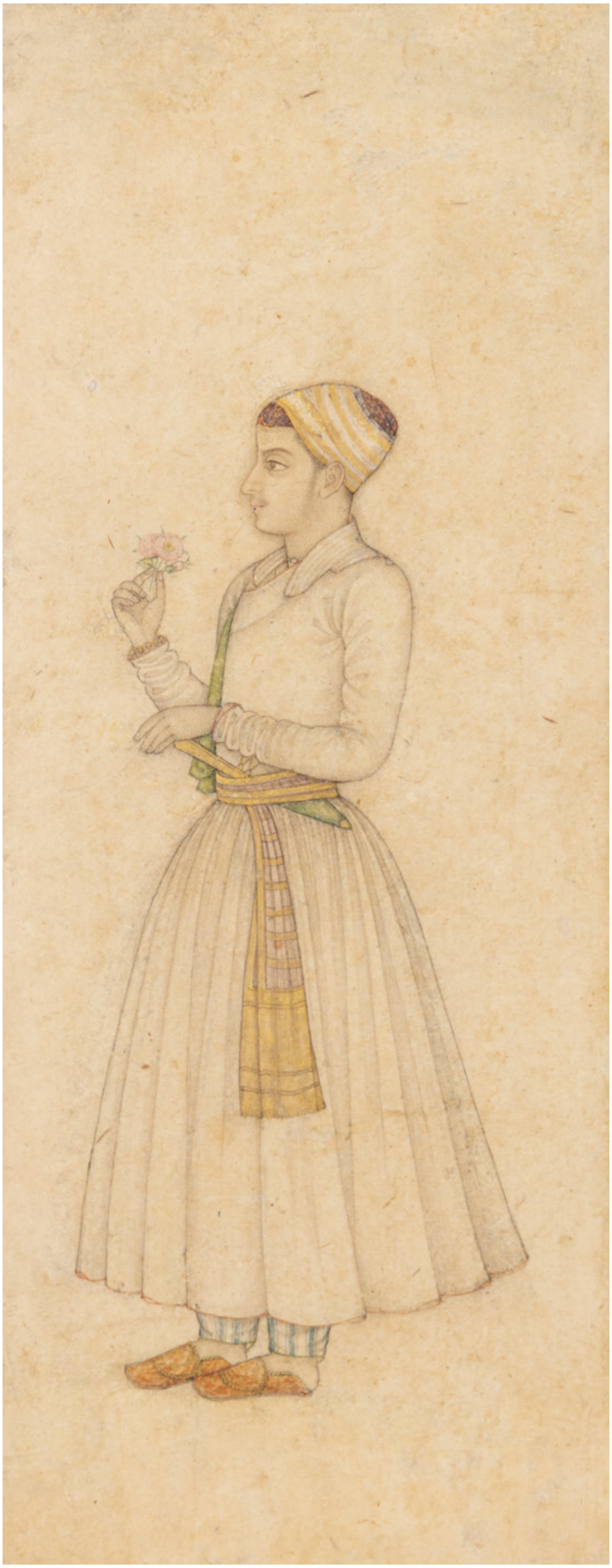
gouache on paper heightened in gold, red, blue and gold margin lines, mounted on to a gold decorated album page, depicting the nobleman facing to the left, his hands folded together leaning on a stick, dressed in a light purple *jama* over green pantaloons, a dagger tucked into his gold and white *patka*, verso with diagonal lines in *nastal'iq* comprising couplets from a *ghazal* of Hafiz

31.1cm x 19.6cm

£4,000-6,000

Provenance:
Art Curial, France, *Archeologie et Art D'Orient*,
16 May 2022, lot 257.
The collection of a German enthusiast.





41 ‡

A PORTRAIT OF A PRINCE

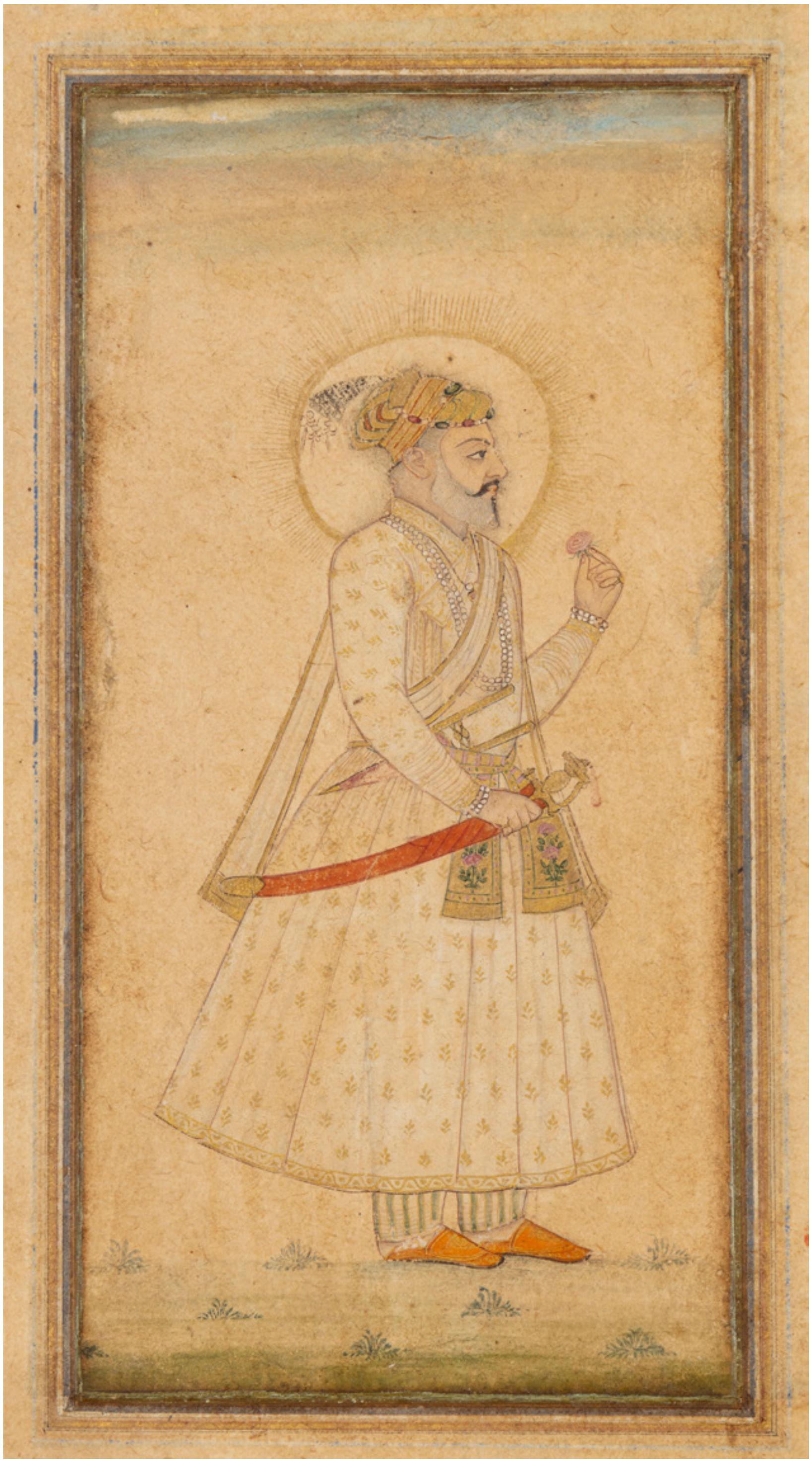
MUGHAL INDIA, CIRCA 1660

ink, pencil and gold highlights on paper, the prince depicted in profile facing to the left, holding two little roses in his right hand, wearing a *jama* over striped pantaloons, a dagger tucked into his floral *patka*, gold embroidered slippers on his feet, verso with seal impressions

15.2cm x 6cm

£1,500-2,000

Provenance:
Koller Auktionshaus, Zurich, *Japan, India, Southeast Asia*, 4th June 2019, lot 464.
The collection of a German enthusiast.



42 ‡

A PORTRAIT OF MUGHAL EMPEROR SHAH JAHAN (R. 1628-1658)

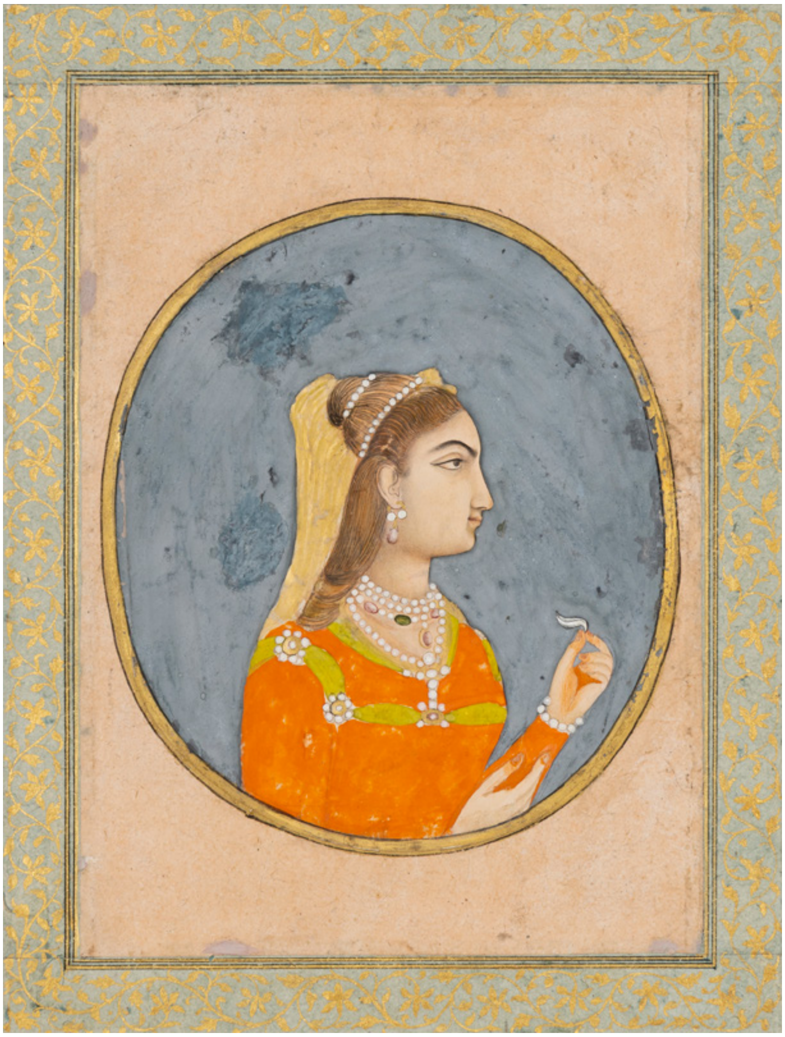
MUGHAL INDIA, CIRCA 1740

gouache on paper heightened in gold, mounted onto an album page decorated in gold on a cream ground, outer border indistinctly signed in *nasta'liq* bottom left, depicting the bearded nimbus-ruler facing to the right, holding a rose in his left hand, a sword in his right hand, a *katar* tucked into his floral decorated *patka*, dressed in a gold-decorated white *jama* and wearing gold bejewelled turban

24.5cm x 26cm

£1,000-1,500

Provenance:
Binoche, France, 30 September 2015.
The collection of a German enthusiast.



43 ‡

A PORTRAIT OF AN EUROPEAN NOBLE LADY

MUGHAL INDIA, CIRCA 1750

gouache and gold on paper, black and gold margin rules with cream border within a gold floral and green narrow border, green and gold lattice outer border, depicting an oval bust portrait of a lady in profile facing right, wearing a red dress with green trimmings and pearls, holding a small white feather in her left hand, verso with Arabic inscriptions comprising a *qasida*

28.5cm x 20.5cm

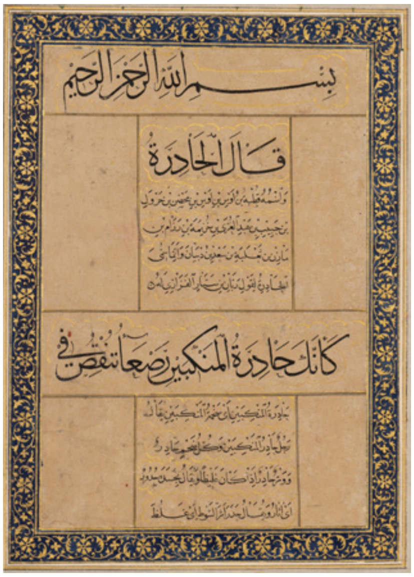
£1,000-1,500

Provenance:
Collection Friederich Sarre (1865-1945); thence by descent, and; Auktionshaus Rotherbaum, Hamburg, *122. Weihnachts Auktion*, 12 December 2020, lot 449.
For an extended note on Friederich Sarre (1865-1945) see following lot 44.
The collection of a German enthusiast.

The Arabic *qasida* on the reverse is by Zabban b. Sayyar al-Fazari about the poet al-Hadira.

European oil paintings and prints were taken to India during the 16th and 17th centuries by the British and Portuguese. Mughal artists made a practice of painting their own versions of portraits of noble personages, a tradition that was continued on into the 18th century. This particular portrait of a European noble woman with a European coiffure is a fine example of this European influence on Mughal painting.

For further discussion and comparisons see, E. Binney, *The Mughal and Deccani Schools, Indian Miniature Painting from the Collection of Edwin Binney, 3rd.*,Portland, Oregon, 1973, no. 87, and; *Catalogue of Oriental Manuscripts, Indian and Persian Miniatures*, Bibliotheca Phillippica, Part IX, Sotheby & Co., 27th October, 1974, lots 805 and 810. Lot 810 is possibly the same sitter.



بسم الله الرحمن الرحيم

قال الحادرة

44‡

LAYLA VISITING MAJNUN IN THE WILDERNESS

INDIA, AWADH, LUCKNOW, CIRCA 1770

gouache, pen and pencil on paper heightened in gold, light blue and gold floral border, gold and polychrome floral outer border (covered by mount), depicting a well-dressed Layla visiting a gaunt figure of Majnun seated under a tree against a bolster, Layla's camel is in the foreground with an attendant and her trusted dog, surrounded by wild animals including ibex, foxes and birds, amidst a rocky landscape, verso with an elegant line of calligraphy in black ink highlighted in gold comprising an Arabic *qasida*, within the same light blue and gold floral border, mount inscribed in pencil in German with *Kat. No. 327*, mounted, glazed and framed

28.4cm x 20.6cm

£3,000-5,000

Provenance:
Collection Friederich Sarre (1865-1945); thence by descent, and; Auktionshaus Rotherbaum, Hamburg, *122. Weihnachts Auktion*, 12 December 2020, lot 449.

Friedrich Paul Theodor Sarre (1865-1945) was a German Orientalist, archaeologist, and art historian known for his extensive collection of Islamic art. Possibly the attraction to this miniature, in addition to the story, is the Arabic calligraphy on the reverse, which would explain why it formed his collection. Sarre also traveled widely throughout the Middle East, collecting artworks - particularly from Persia and Constantinople. His collection was first exhibited in Berlin in 1899 and later in Paris at the *Exposition des arts musulmans* (1903). He donated most of these works to the Kaiser Friedrich Museum in Berlin, where he served as director of the Islamic Department from 1921 to 1931.

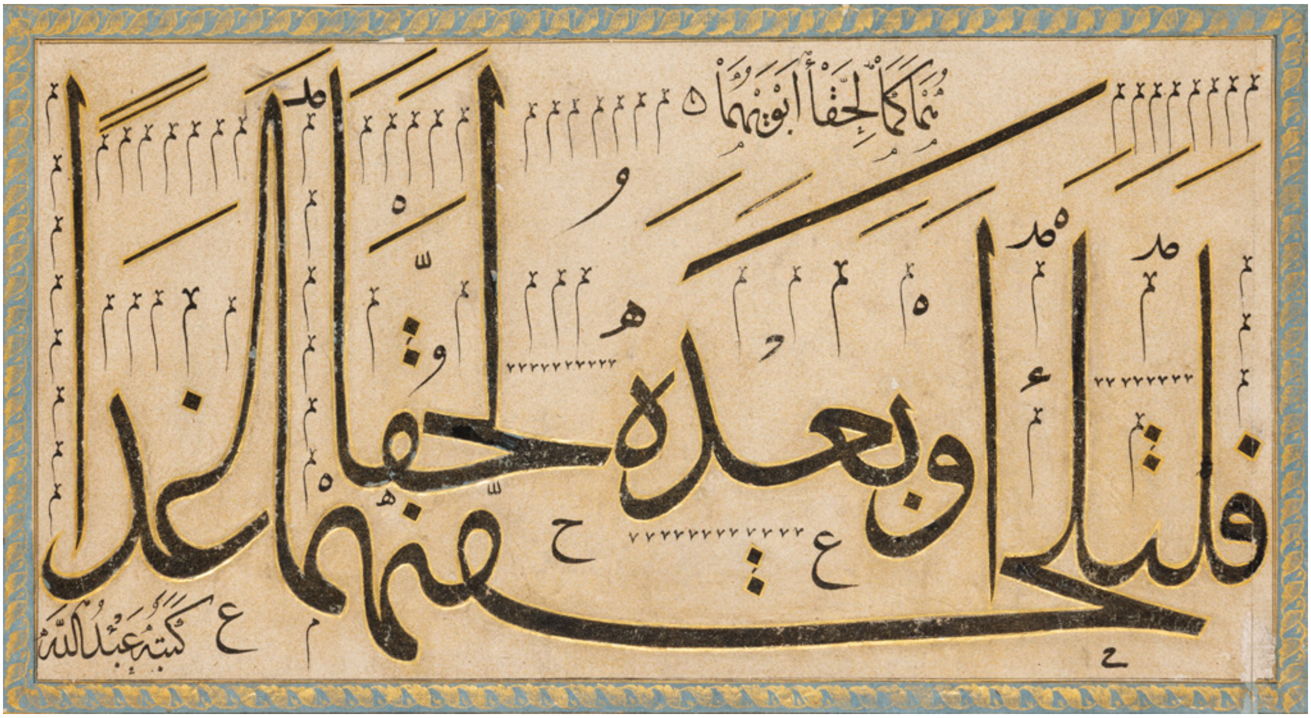
The collection of a German enthusiast.

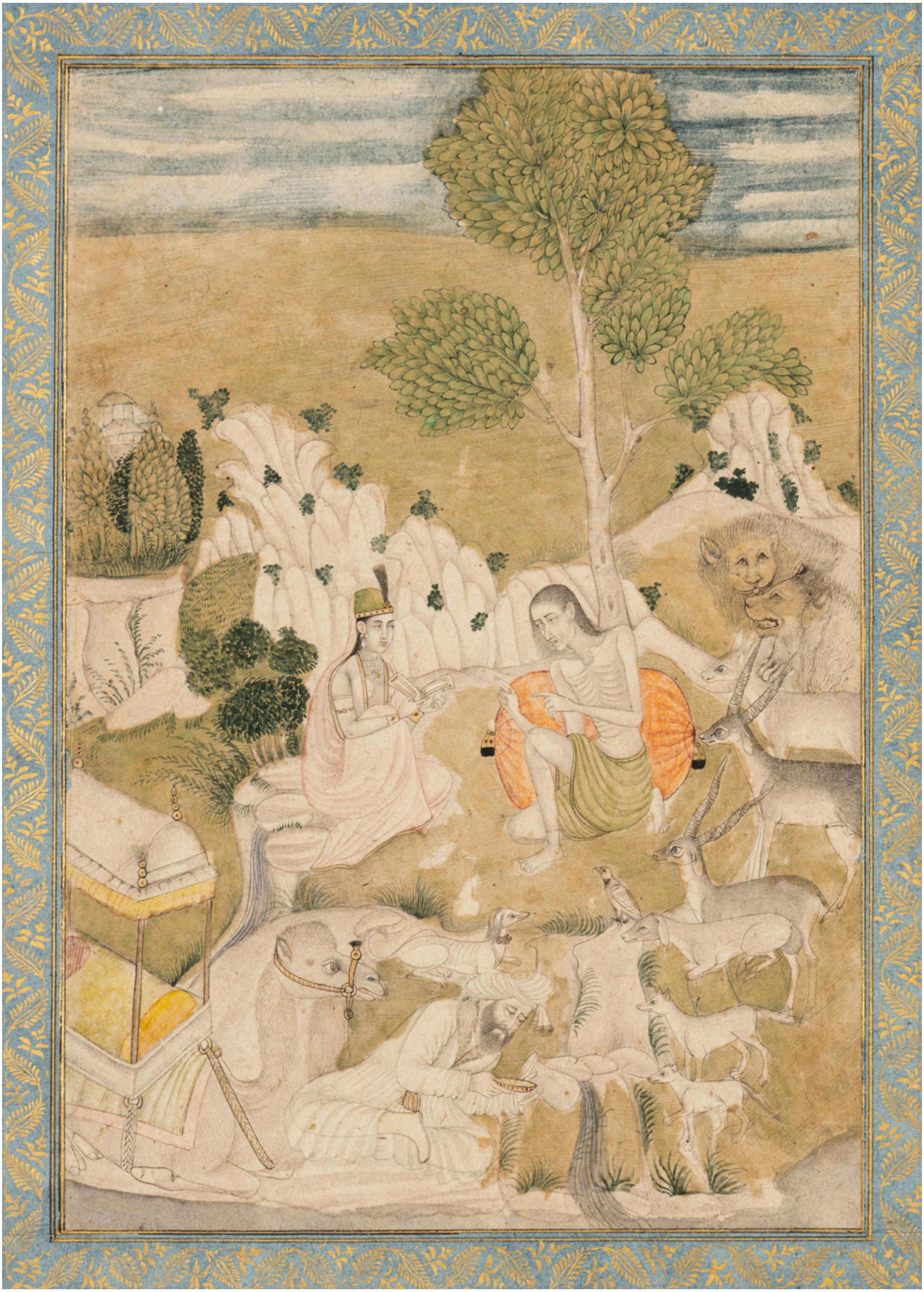
The calligraphy on the reverse of the painting is an Arabic *qasida*, signed: '*Abdullah wrote it*'.

In the versions retold by the Persian poets Nizami and Amir Khusrau of Delhi, the ancient Arab tale of the star-crossed lovers Layla and Majnun became a beloved theme in Mughal-period painting. The story begins with the young Layla and Majnun meeting as children. Later, when Layla's family forbids their union, the heartbroken Majnun - whose name means 'mad' or 'possessed by jinn' - wanders alone through the wilderness. There, he recites verses of love for Layla and lives among wild creatures, reigning over them like a human king.

In this later scene from the story, the now-married Layla visits Majnun in his solitude with the animals. She is seen as well off, dressed in beautiful clothes, a camel with a *howda* rests in the foreground, a dog with an elegant collar seems to belong to her entourage along with an attendant who is offering water to the animals. Layla is holding some papers in her hand, probably a collection of Majnun's poems. Emaciated yet dignified, Majnun greets her with courtesy, reclining against a bolster, perhaps one she brought to him to keep him comfortable.

For another version of this painting in the Ashmolean Museum, Oxford, see accession number EA2012.219, and for an earlier version in the Walters Art Museum, see accession number W.624.115A.





45 ‡

A DETACHED FOLIO FROM THE POLIER ALBUM: NAWAB AMIR SAYEED HUSAIN ALI KHAN

CIRCLE OF MIHR CHAND, INDIA, LUCKNOW OR FAIZABAD, MID-18TH CENTURY

gouache on paper heightened in gold, mounted onto an album page with broad floral border on a cream ground with an inscription-filled cartouche bottom centre, within two narrow gold and navy blue borders, depicting the Nawab seated in profile on a yellow and orange carpet against a gold, green and purple bolster, all on a wide yellow and red floral lattice decorated terrace, dressed in a white *jama* and holding a little flower in his right hand, with a bejewelled orange and green turban, depicted with strong facial features, a landscape on the horizon, verso of album page decorated, mounted, framed and glazed

39.9cm x 28.5cm

£20,000-30,000

Provenance:
Acquired, Sotheby's, New York, *South Asian Art*, 21 March 2012, lot 224.
The collection of a German enthusiast.

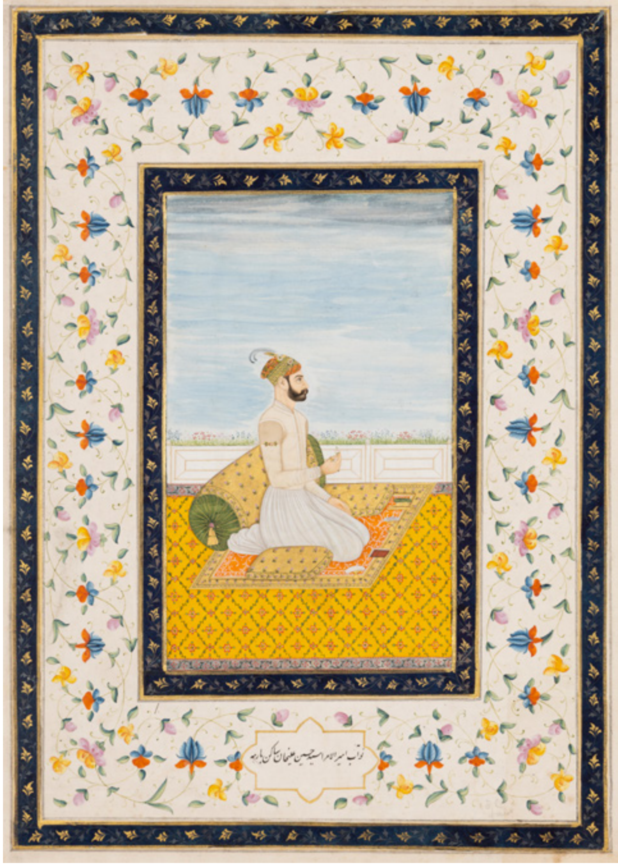
The inscriptions, read: *'Nawab Amir al-Umara' Sayyid Husayn 'Ali-Khan resident of [sic] Barha'.*

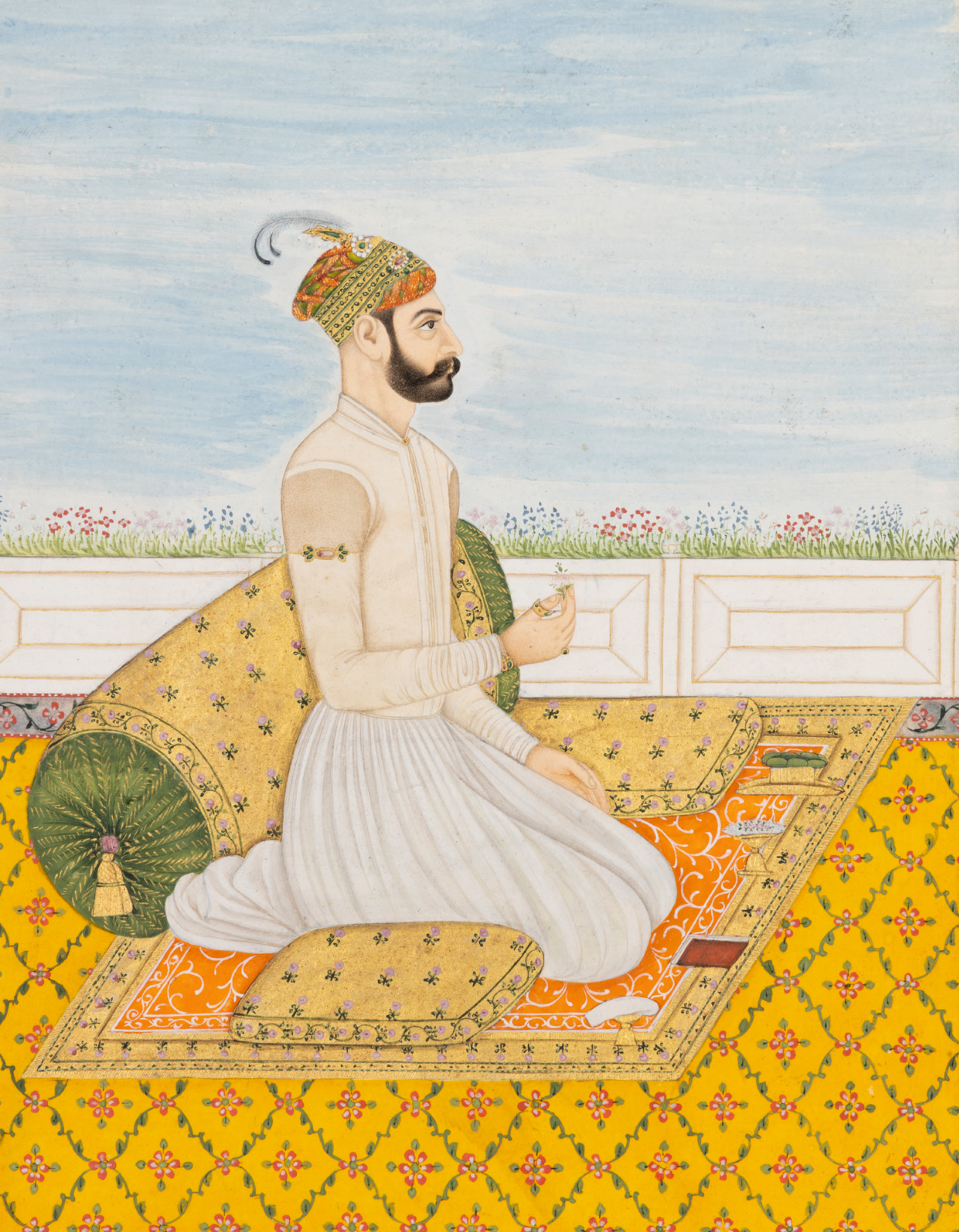
Whilst this painting is not signed, the artist's treatment of the face, the exquisite details and palette, are reminiscent of the artist Mihr Chand and his atelier. It is worth comparing the style of the painting with one entitled, '*Colonel Polier's Nautch*' that recently sold at Christie's, *Exceptional Paintings from the Personal Collection of Prince & Princess Sadruddin Aga Khan Collection*, and is signed by the artist Mihr Chand. The details of both are very similar in style (see Christie's, London, 28 October 2025, lot 51).

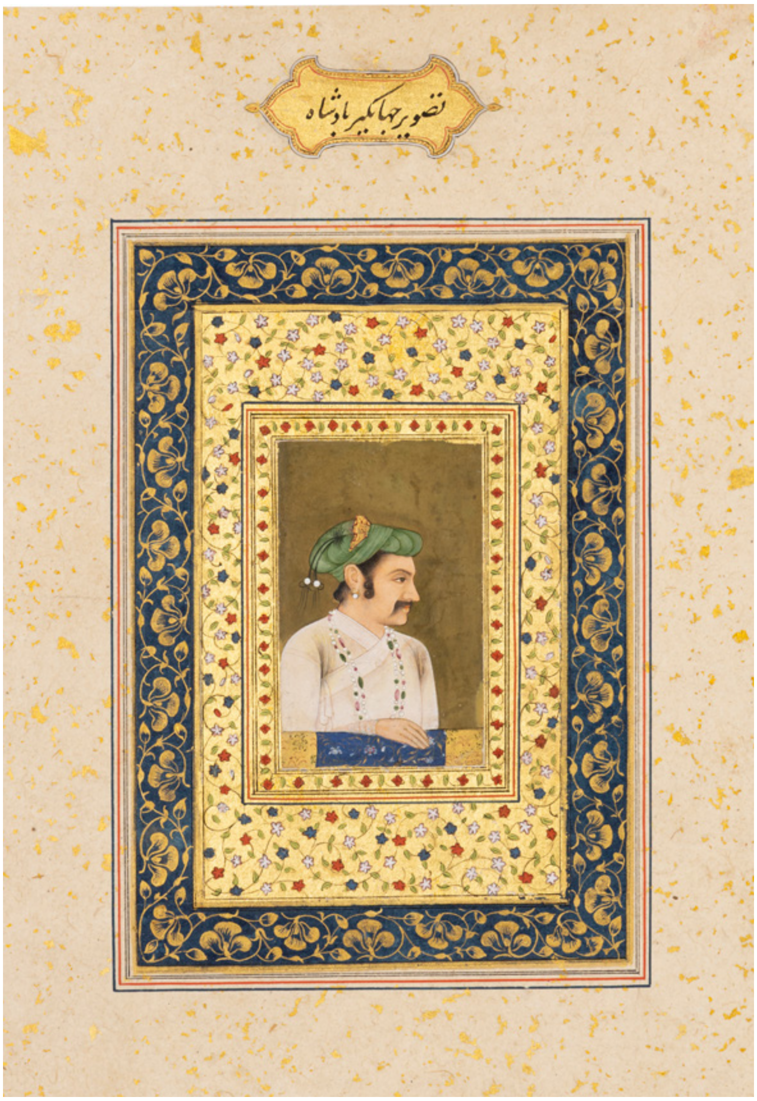
Antoine Louis Henri Polier (1741–1795) was a Swiss-born engineer, architect, and art collector who served the British East India Company in India. Joining as a surveyor in 1757, he became Chief Engineer of the Bengal Army and helped design Fort William in Calcutta. Sent to Awadh, he served Nawab Shuja al-Daula as chief architect and secretly as a Company agent. Polier grew rich through his architectural commissions and trade, building a grand residence in Lucknow called *Polierganj*. After being dismissed by the Nawab in 1782, Warren Hastings asked him to remain in Lucknow as a Company representative. Polier was a major collector of Indian manuscripts and paintings, commissioning albums that blended Mughal and European styles, especially with the help of his favourite artist, Mihr Chand. After 30 years in India, he returned to France in 1787, but was murdered in 1795.

The Polier album pages are characterised by their broad borders of European-inspired polychrome floral decoration and often comprise inscriptions of the subject, as in the case of this one.

Nawab Amir Sayeed Husain Ali Khan (1666 – 8 October 1720), titled *Itisham-ul-Mulk*, was a powerful Mughal noble and key political figure of the later Mughal period. Alongside his brother, Abdullah Khan Barha, he acted as a 'kingmaker', influencing the rise and fall of several Mughal emperors - including Bahadur Shah I, Jahandar Shah, Farrukhsiyar, Rafi ud-Darajat, Shah Jahan II, Ibrahim, and Muhammad Shah. As governor of Ajmer and Aurangabad, Hussain Ali Khan gained immense influence, eventually becoming one of the de facto rulers of the Mughal Empire. He is most noted for ordering the execution of Emperor Farrukhsiyar in 1719, after repeated assassination attempts by the emperor against him and his brother. By the early 18th century, during their dominance, India remained the world's largest economy.


نواب امیر الامرا سید حسین علیخان ساکن باره





46 ‡

A DETACHED ALBUM PAGE: EMPEROR JAHANGIR AT A JHAROKHA WINDOW

INDIA, FAIZABAD OR LUCKNOW, LATE 18TH CENTURY

gouache on paper heightened in gold, with blue, red and gold margin lines, floral and gold inner borders, mounted on to an 18th century album page with narrow navy blue and gold floral border with a gold sprinkled outer border, the emperor depicted in profile facing right, one hand resting over the window sill, wearing two strands of pearls, emeralds and rubies, his typical green turban, an identifying inscription-filled cartouche within the outer border, mounted, glazed and framed

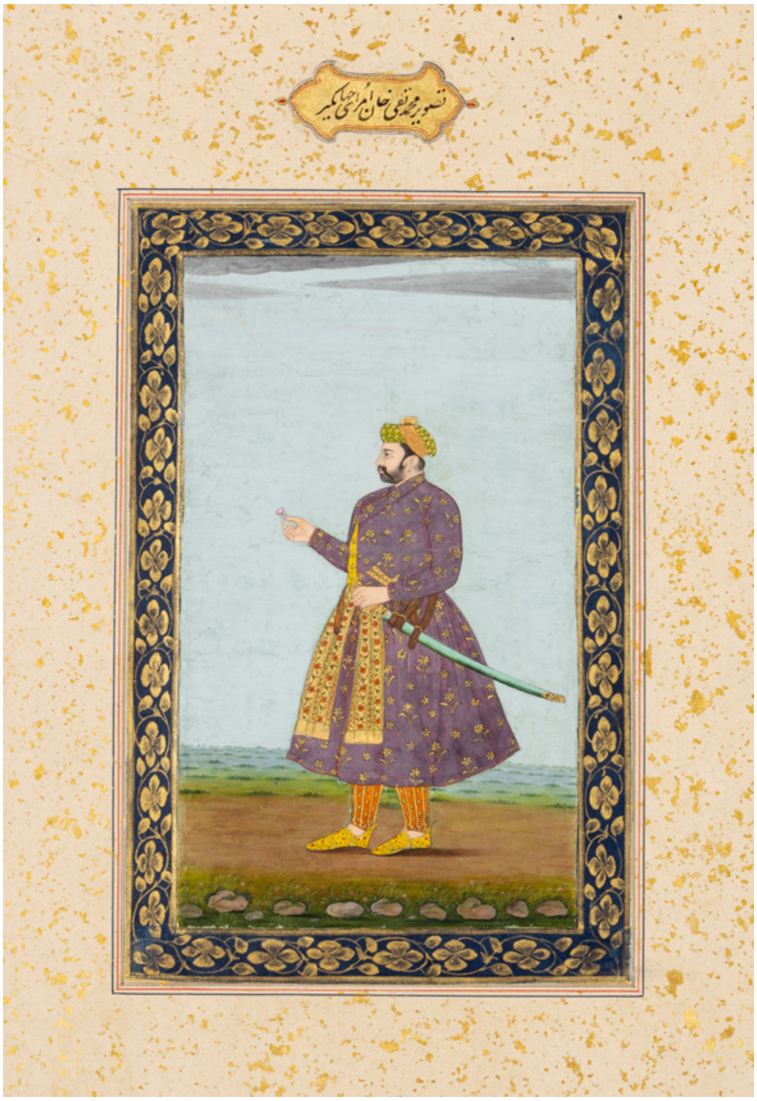
27.5cm x 19.5cm

£3,000-5,000

Provenance:
Swiss private collection; Koller, 1981, Sale A46, Lot 82.
Koller Auktionshaus, Zurich, 4 June 2015.
The collection of a German enthusiast.

Inscriptions:
'*tasvir-i jahangir padshah*', depiction of Emperor Jahangir

This trimmed-down album page shares the same characteristics as the following lot, with the inner and outer borders and the Persian script. It is possible that it originates from the same album. Unlike the following painting, this one includes an inner border of floral and gold scrolling vines, which also features on another painting in the Chester Beatty Library attributed to Faizabad, circa 1770 (L. Leach, Mughal and Other Indian Paintings, Vol. II, 1995, no. 6.240, p. 663).



47 ‡

A DETACHED ALBUM PAGE: MUHAMMAD TAQI KHAN, ONE OF THE EMIRS OF THE EMPEROR JAHANGIR

INDIA, FAIZABAD OR LUCKNOW, CIRCA 1770

gouache on paper heightened in gold, with dark blue and gold quatrefoil continuous inner border within red and blue margin lines, gold sprinkled outer border with *nastal'iq* inscription-filled cartouche, depicting the Emir in profile facing left dressed in a purple *jama* with a gold floral pattern, a sword and *katar* tucked into his gold and red floral *patka*, orange and gold pantaloons, yellow slippers, a green and gold turban, holding a little rose in his right hand, mounted, glazed and framed

38.4cm x 26.3cm

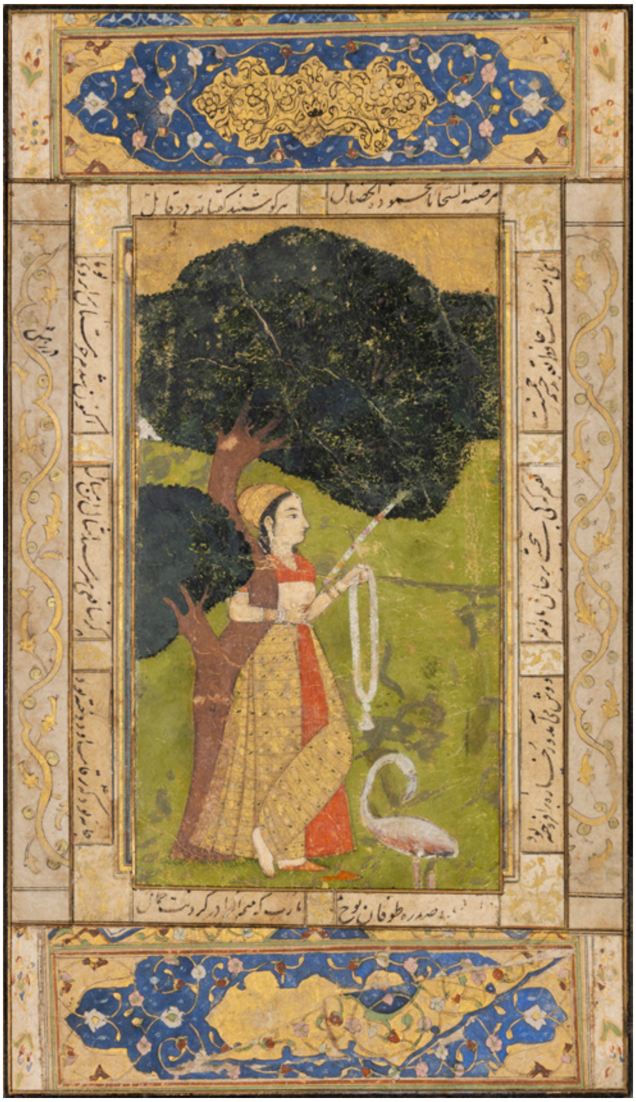
£3,000-5,000

Provenance:
Hampel Auktionshaus, 1 July 2011, lot 1240.
Lempertz, *Asiatische Kunst*, 8 June 2013.
The collection of a German enthusiast.

Inscriptions:
tasvir-muhammad taqi khan-I umara-I jahangir, depiction of Muhammad Tak Khan [one] of the amirs of Jahangir.

This striking portrait mounted on to a large album page, possibly belongs to an album assembled by the Mughal nobleman Najm al-Din 'Ali Khan or by Nawab Shuja' al-Daula of Oudh. The album pages are all characterised by their gold-sprinkled outer border, inscription-filled cartouche in *nasta'liq* script generally beginning with the Persian word '*tasvir-*' followed by the name of the subject of the painting, in addition to an inner narrow border decorated in gold against a dark blue ground. There are several of these album pages in the Chester Beatty collection in Dublin (see L. Leach, *Mughal and Other Indian Paintings*, 1995, Vol. II, pp.654-6). Perhaps a painting that can be most compared to ours, in terms of style, is one attributed to the artist, Bahadur Singh, see opp. cit, no. 6.238, p. 662. It depicts a Turkish mullah within a similar landscape setting. Leach attributes it to the artist, Bahadur Singh, given a virtually identical painting in the British Library which is signed by the artist.

Another group of sixteen folios with the same borders was formerly in the collection of Hon. Stephen Tennant, reputedly acquired by him on the advice of his friend E. M. Forster (see Sotheby's London, 14 December 1987, lots 25-40). Further paintings from the same original group were in the Pozzi collection, while others have appeared at auction in at Sotheby's, 1 June 1987, lot 16, at Christie's London, 25 April 2013, lot 175, and Hotel Drouot, Paris, 16 December 1988, lots 19-20.



48 ‡

AN ILLUSTRATED FOLIO FROM A RAGAMALA SERIES: POSSIBLY KAMOD RAGINI

INDIA, PROVINCIAL MUGHAL, CIRCA 1760

gouache on paper heightened in gold, mounted onto an album page with Safavid illuminated panels and inscription-filled cartouches, depicting a *nayika* by a tree holding out a garland with a crane at her feet

39.9cm x 22cm

£500-700

Provenance:
The collection of a German enthusiast.

49 ‡

AN ILLUSTRATION FROM A RAGAMALA SERIES: BILAVAL RAGINI

INDIA, PROVINCIAL MUGHAL, CIRCA 1780

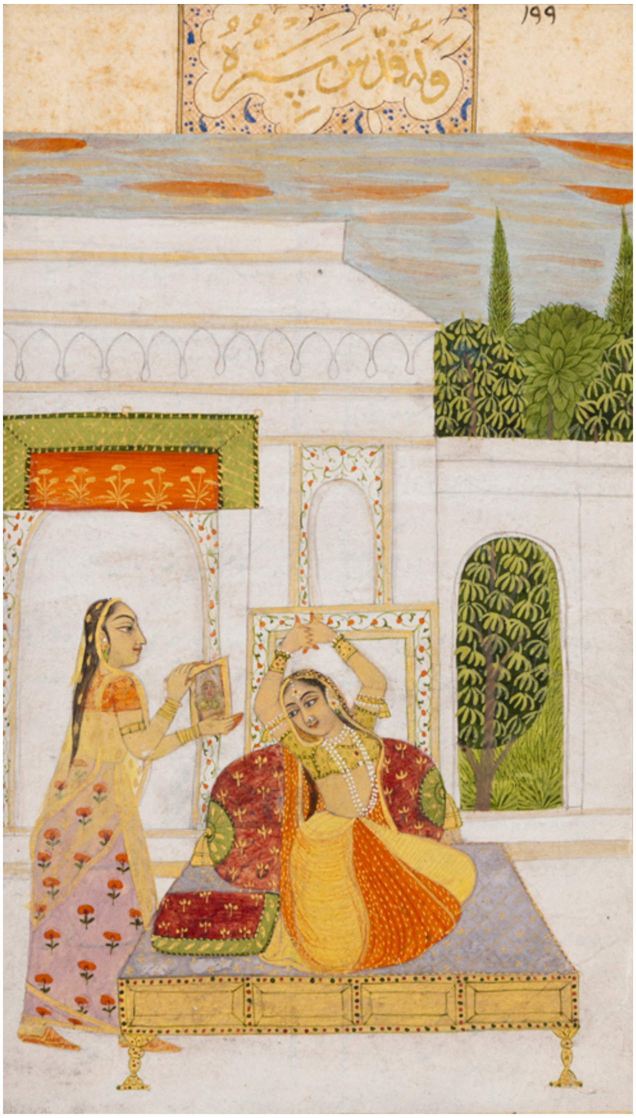
gouache on paper heightened in gold, cream border within blue margin lines, gold decorated outer blue border, depicting a courtesan seated on a throne admiring herself in a mirror held by her attendant, on a palace terrace with gardens behind, an inscription-filled cartouche above, Arabic verses on the reverse

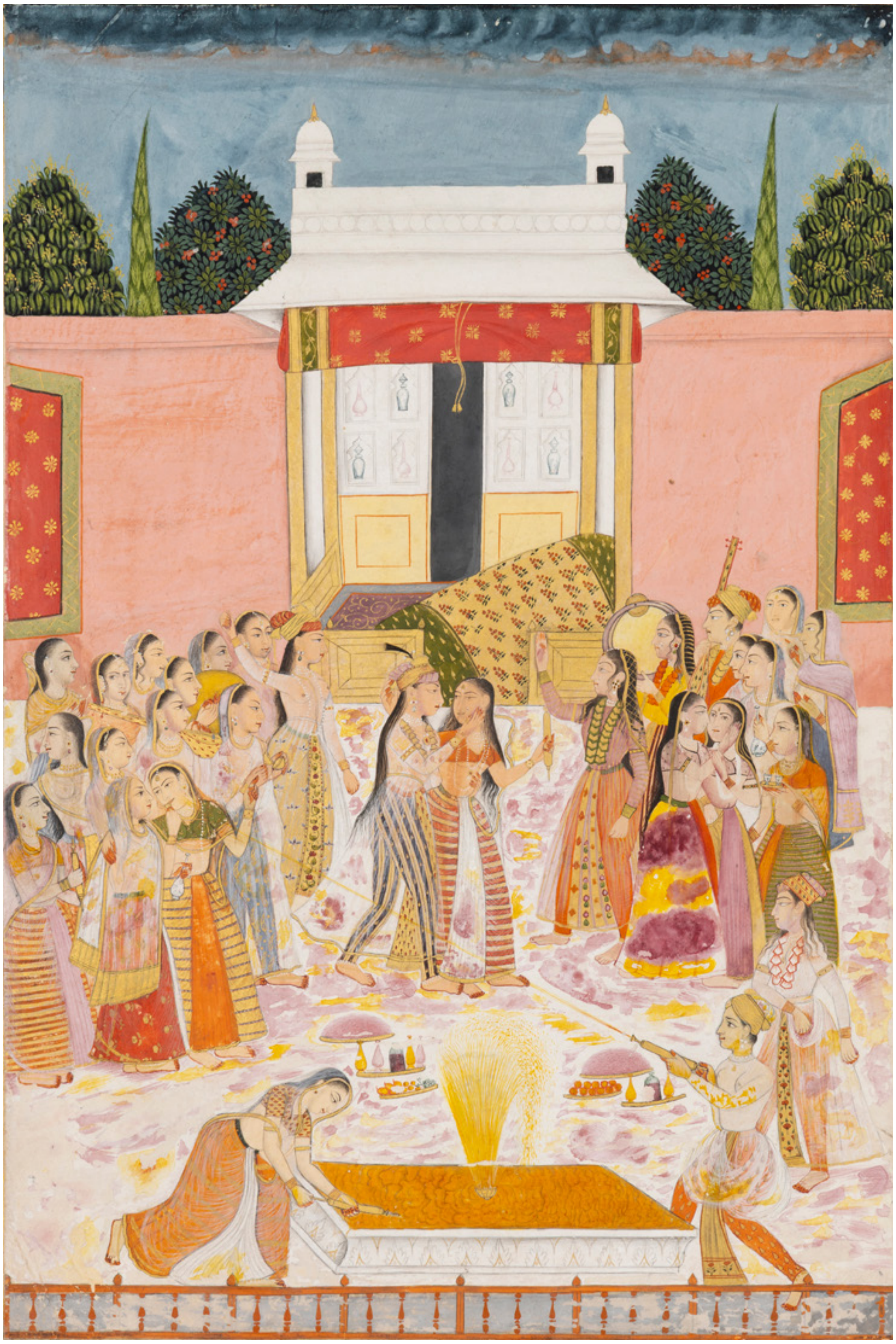
31.1cm x 19.3cm

£1,200-1,800

Provenance:
The collection of a German enthusiast.

The heading on the front and verses on the reverse are from the *Divan* of Shah Qasim Anwar.





50‡

THE WOMEN OF THE ZENANA CELEBRATING HOLI

INDIA, AWADH, LUCKNOW, CIRCA 1780-1800

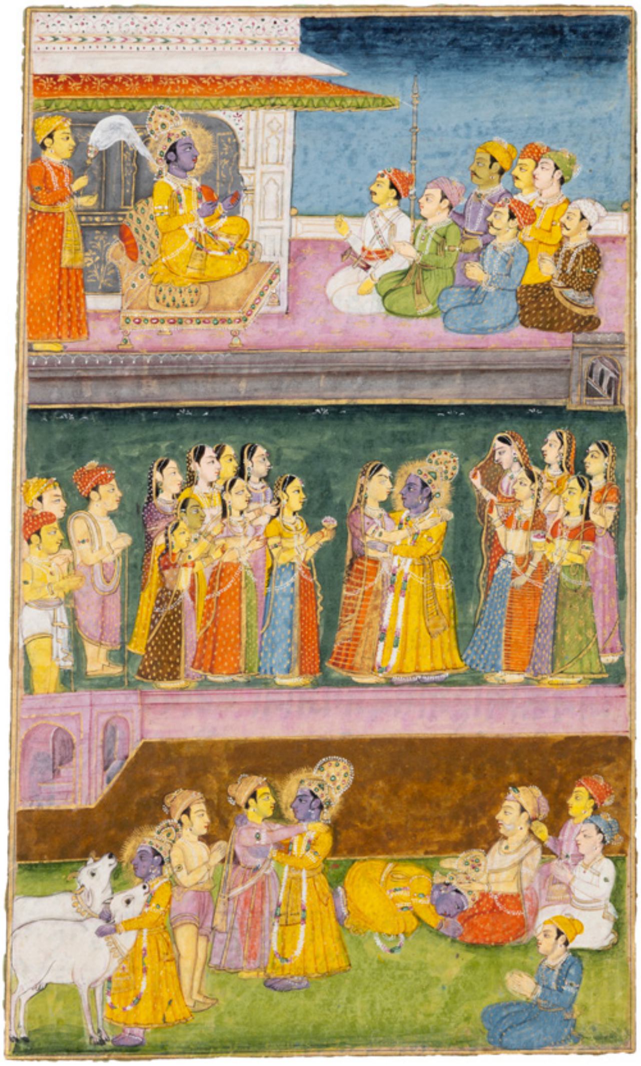
gouache on paper heightened with gold within gold and black margin lines, narrow gold floral cream outer border, depicting a flurry of women on the terrace of a *zenana* with henna'ed hands celebrating *Holi* with musicians and playful characters shooting out paint from the coloured fountain in the foreground, palace pavilion behind with pink walls, an exotic tree line below a dark sky, mounted, glazed and framed

33cm x 22.5cm

£3,000-4,000

Provenance:
Leo Spik, Berlin.

This painting reflects the joy, vivacity and beauty of the festival of *holi*. For other versions of this subject, see, Chrstie's, *Arts of India*, 1st October 2012, for another version of this subject, see lot 104.



51‡

AN ILLUSTRATION FROM THE BHAGAVATA PURANA: LIFE STORIES OF KRISHNA

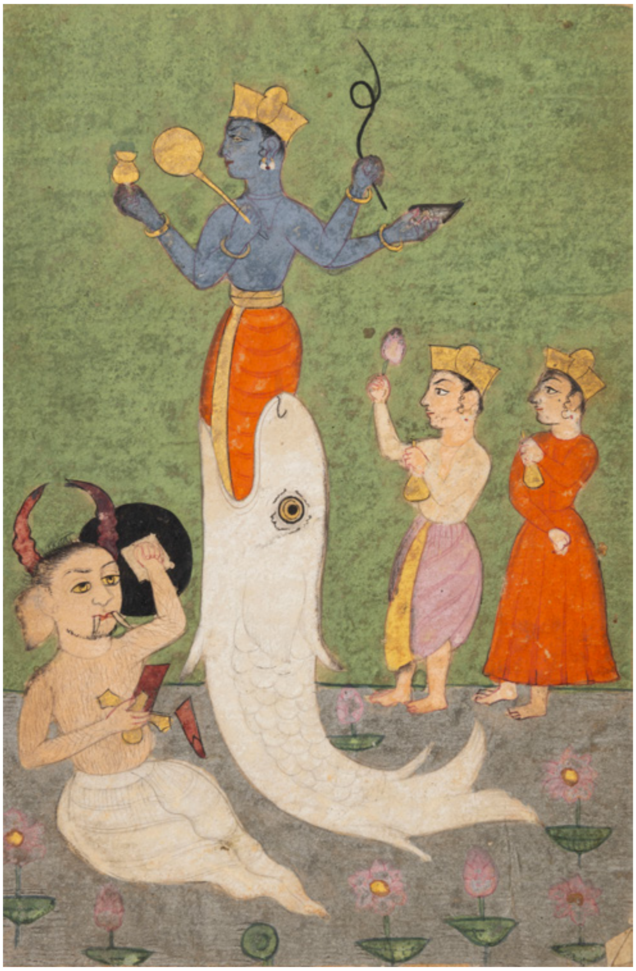
INDIA, RAJASTHAN, BIKANER, CIRCA 1790

gouache on paper heightened with gold, depicting three scenes from the Bhagavata Purana, life stories of Krishna and Bahram receiving devotees, *nagari* text in black and red ink on the reverse

22.8cm x 13.5cm

£1,000-1,500

Provenance:
Nagel Auktionshaus, Germany, 30 October 2006.
The collection of a German enthusiast.



52‡

MATSYA AVATAR: THE FISH INCARNATION OF VISHNU SLAYING THE DEMON HAYAGRIVA

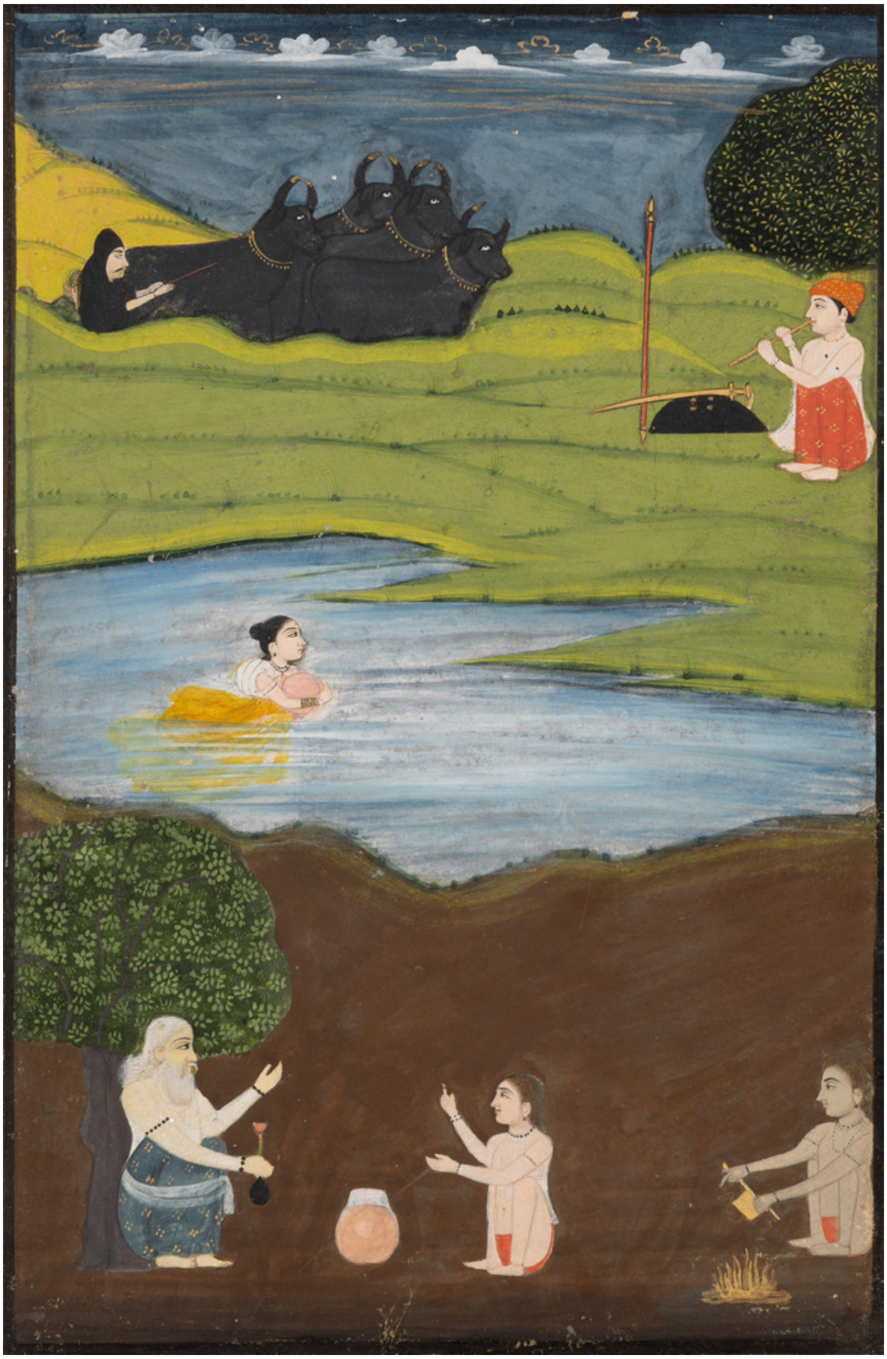
INDIA, PROVINCIAL MUGHAL, LATE 18TH CENTURY

gouache on paper heightened in gold, depicting a lily pond with the avatar of *Vishnu*, the demon *Hayagriva* on the left, and two devotees to the right

17.9cm x 13cm

£500-700

Provenance:
Matthew Barton, London, 18 November 2020.
The collection of a German enthusiast.



53‡

SOHNI SWIMMING AROSS THE RIVER TO MEET MAHIVAL

INDIA, PROVINCIAL MUGHAL, SECOND HALF OF 18TH CENTURY

gouache on paper with minor gold highlights, depicting Mahival seated playing the flute with his shield, sword and spear at his side, four buffalos and their herder in the background, Sohini seen swimming across the river using a pot for buoyancy, the foreground depicts the pot makers at work

31.3cm x 22.5cm

£1,000-1,200

Provenance:
Leo Spik, Berlin.

The story of Sohni and Mahival is one of the most popular tales of tragic love and loss.
Unhappily married to a man she despises, Sohni each night swims across the river to reach her beloved Mahival, relying on an earthenware pot to keep her afloat. One fateful night, however, her sister-in-law discovers the secret and replaces the pot with one made of unbaked clay. As the vessel dissolves in the water, Sohni is tragically drowned.

For additional images and a detailed discussion of this scene, see Markel, *Drowning in Love's Passion: Illustrations of the Romance of Sohni and Mahinwal*, in *A Pot-Pourri of Indian Art*, Marg, Mumbai, 1998, pp. 99–114.

54 ‡

A PORTRAIT OF THE NIZAM OF HYDERABAD, ASAF JAH II

INDIA, HYDERABAD, LATE 18TH CENTURY

gouache and gold on paper, depicting the ruler in profile facing to the left, a nimbus around his head, dressed in a white, red and gold *jama*, holding a flower in his left hand, wearing an abundance of gold jewels, the blue ground inscribed in gold with his name upper left hand side, mounted, framed and glazed

29cm x 16.5cm

£5,000-7,000

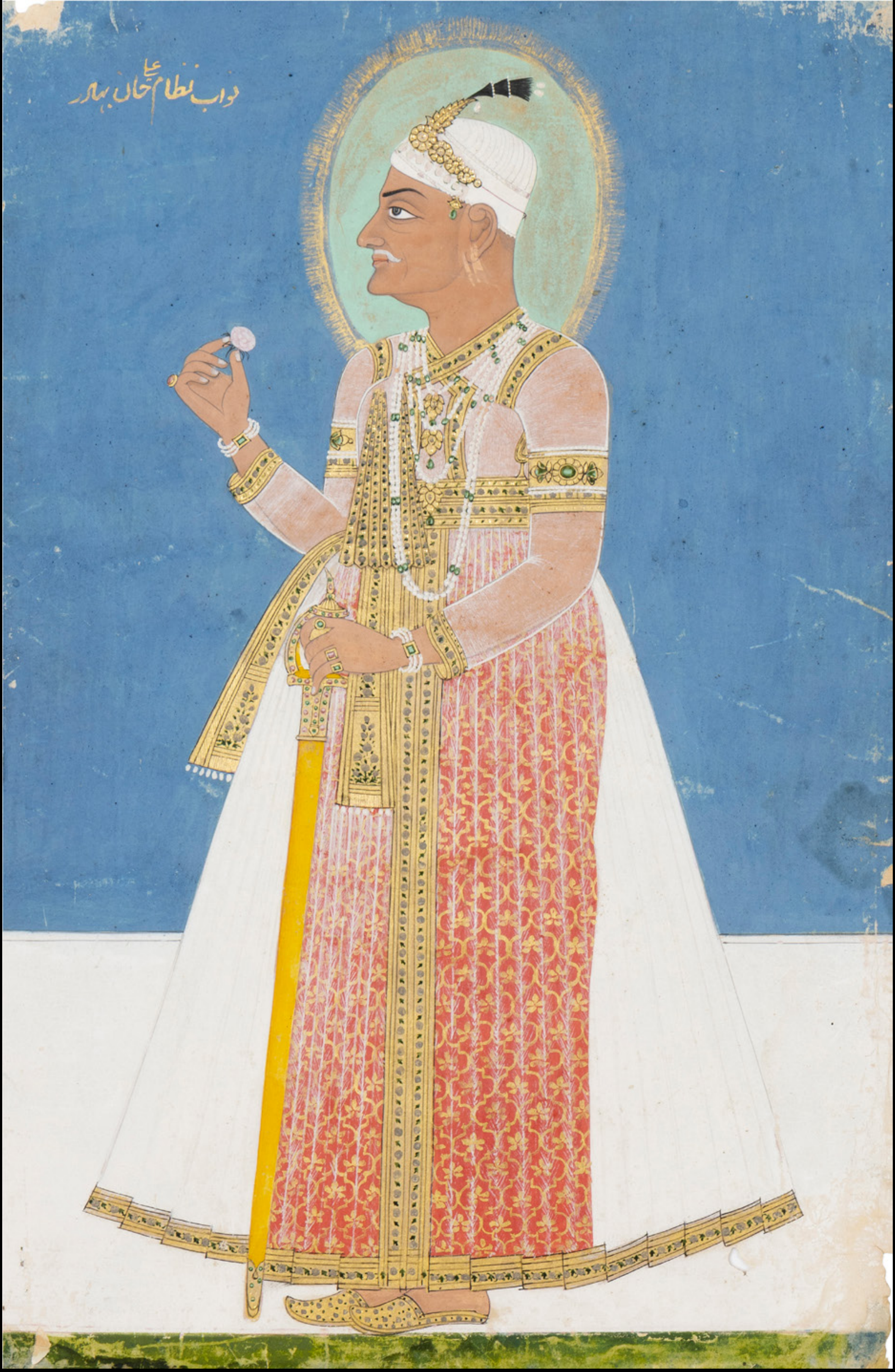
Provenance:
Sotheby's, *Arts of the Islamic World*, 12 October 2005, lot 39.
The collection of a German enthusiast.

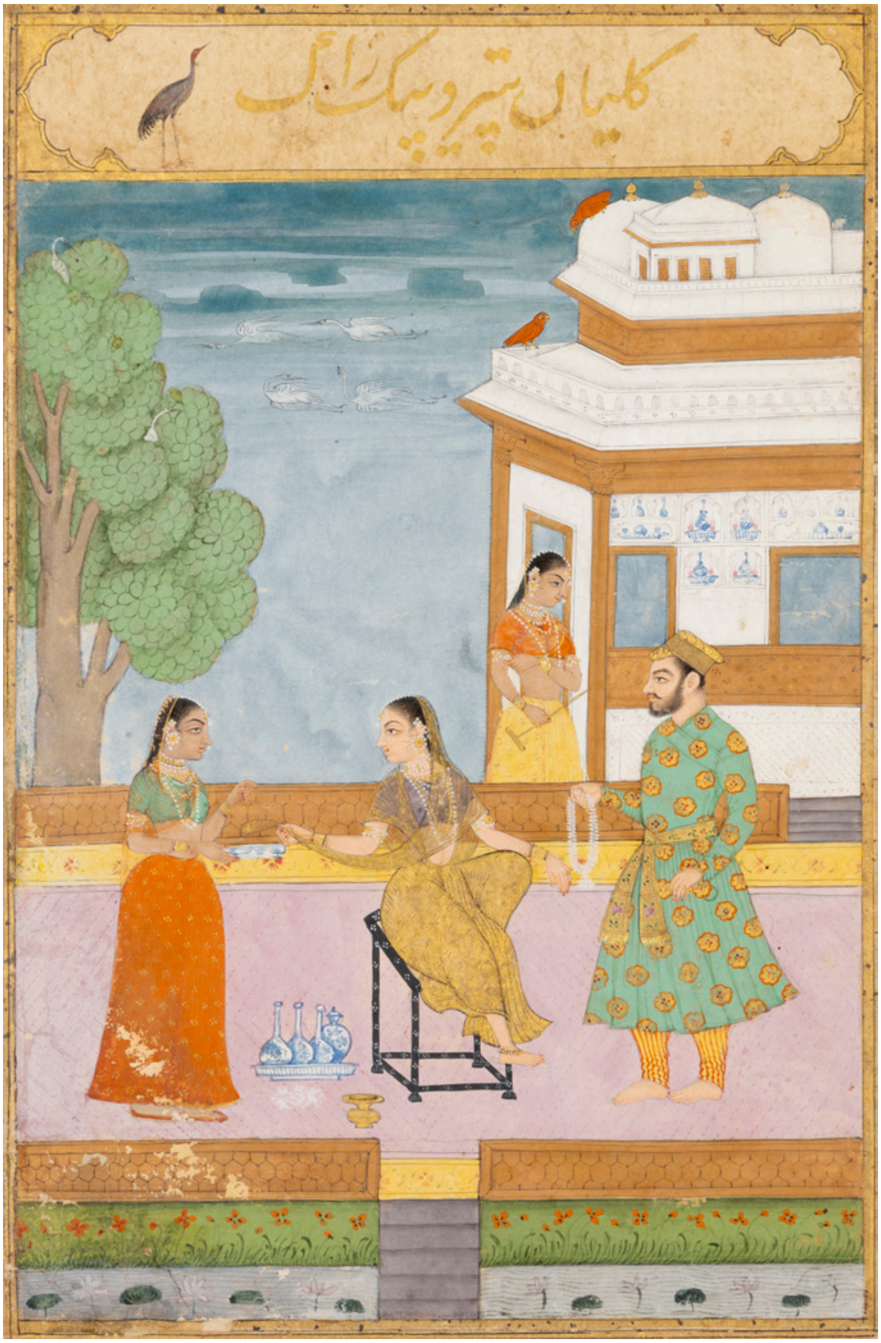
Published:
Joachim Bautze, *Indian Miniature Painting*, Exhibition Catalogue, 1987, Amsterdam, no. 27, p. 9.

Inscriptions:
Nawab Nizam 'Ali Khan Bahadur

The Nawab Mir Nizam 'Ali Khan belonged to the Asafiya dynasty of Hyderabad and reigned from 1762 to 1803.

A larger portrait in the same style, and formerly in the collection of Edwin Binney 3rd, is in the San Diego Museum, USA, see accession no. 1990.556. Both the latter and our painting are likely to be versions of a portrait painted by the Nizam's favoured court artist, Venkatchellam, signed and dated to AH 1206/ AD 1791-92 (see M. Zebrowski, *Deccani Painting*, no. 246, p. 266). Zebrowski describes the artist as portraying the Nizam '*as the source of grace and good breeding - for which the prestigious but impotent kingdom of Hyderabad was celebrated - rather than as a symbol of power.*'


نواب نظام علی خان بہادر



55 ‡

AN ILLUSTRATION FROM A RAGAMALA SERIES: DEEPAK RAGINI

INDIA, DECCAN, HYDERABAD, CIRCA 1760

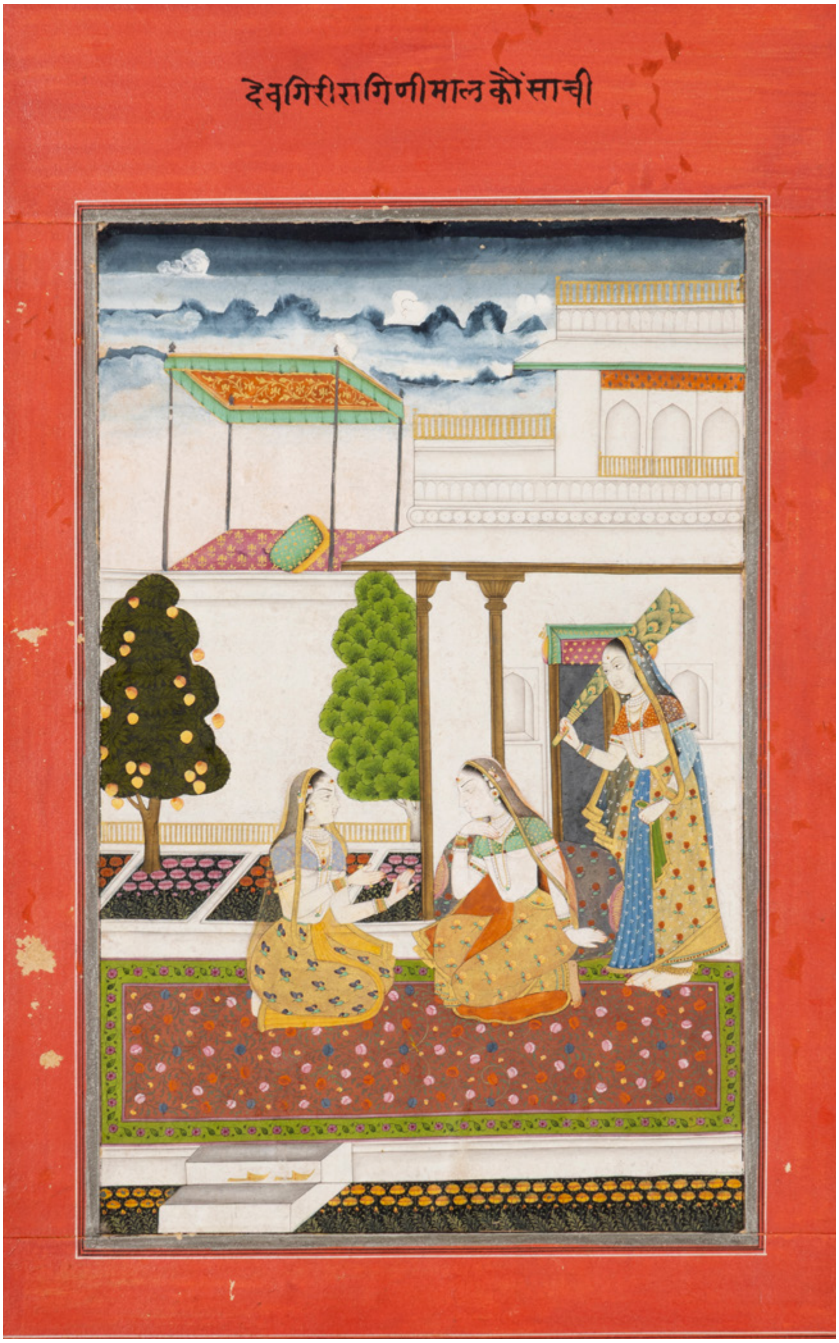
gouache on paper heightened in gold, mounted on to an album page with white and gold margin rules, with gold and dark blue borders, a gold sprinkled outer border, depicting a lady dressed in gold and seated on a black stool, to the right a male courtier dressed in green and gold holding out a garland to her, to the left of her a female attendant holds out a blue and white dish in which she is dipping part of her sash, a tree and palace building behind, four cranes are flying in the sky, an inscription-filled cartouche in gold above with a standing crane

33cm x 25cm

£1,200-1,800

Provenance:
The collection of a German enthusiast.

The inscription, reads: '*Kalyan(?) Putra [son of] Dipak Raga*'.



56 ‡

AN ILLUSTRATION FROM A RAGAMALA SERIES: MALSRI RAGINI

INDIA, HYDERABAD, CIRCA 1770

gouache on paper heightened in gold, red border inscribed in *nagari* script, yellow and green floral outer border, depicting two bejewelled seated ladies in deep conversation with an attendant holding a peacock-feathered *chowrie* to the right, trees and formal gardens behind and further palace buildings in the background, mounted, glazed and framed

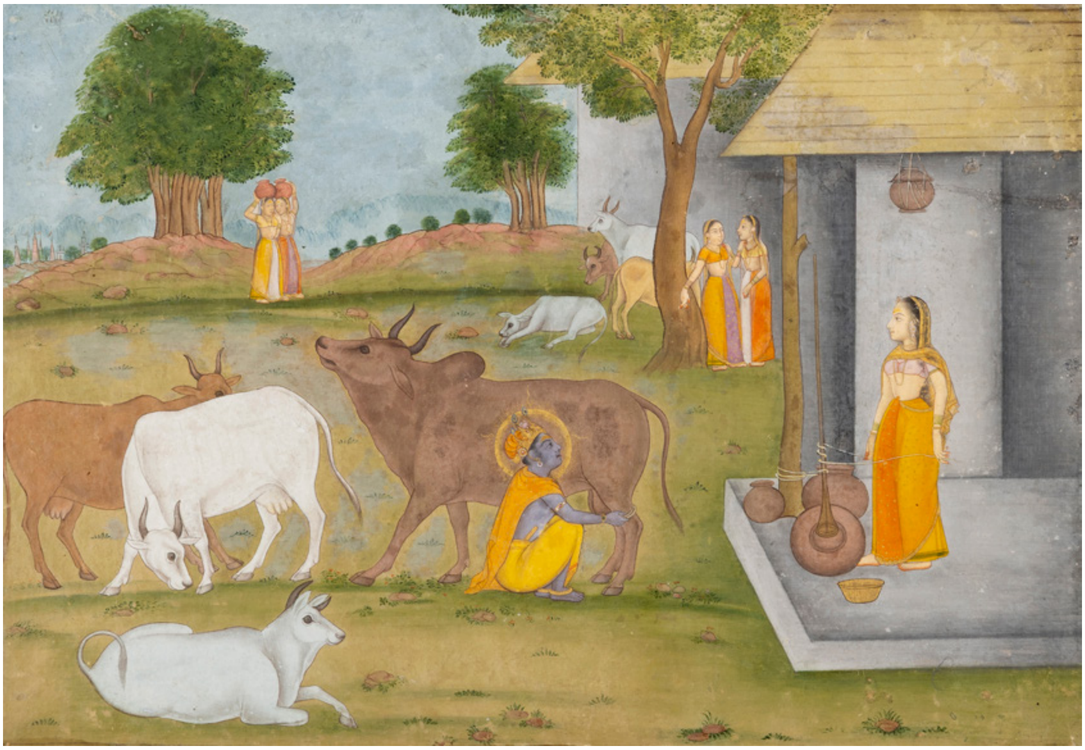
34.5cm x 26.5cm

£1,000-1,500

Provenance:
Formerly, Soustiel collection; Paris auction, 6th December 1999; Art Curial, 25 March 2005.
The collection of a German enthusiast.

The two ladies on the terrace are seen in deep conversation, one likely to be comforting the other who is patiently waiting for her lover. An empty pavilion in the upper left background signifies that the male lover is not present.

For three ragamala paintings from the same series with the same borders, see J. Bautze, *Lotosmond und Löwenritt, Indische Miniaturmalerei*, Stuttgart, 1991, plate nos. 40-42.



57‡

KRISHNA TENDING TO A CALF WITH THE GOPIS NEARBY

INDIA, RAJASTHAN, POSSIBLY BIKANER, 18TH CENTURY

gouache and gold on paper, mounted on to an album page with sprinkled inner grey border and gold floral and navy blue outer border, depicting the enlightened Krishna tending to a calf admiring a *gopi* standing on a terrace on the right, who appears to be in charge of storing the milk, further gopis in the background including two carrying pots, within a green and wooded landscape, mounted, glazed and framed

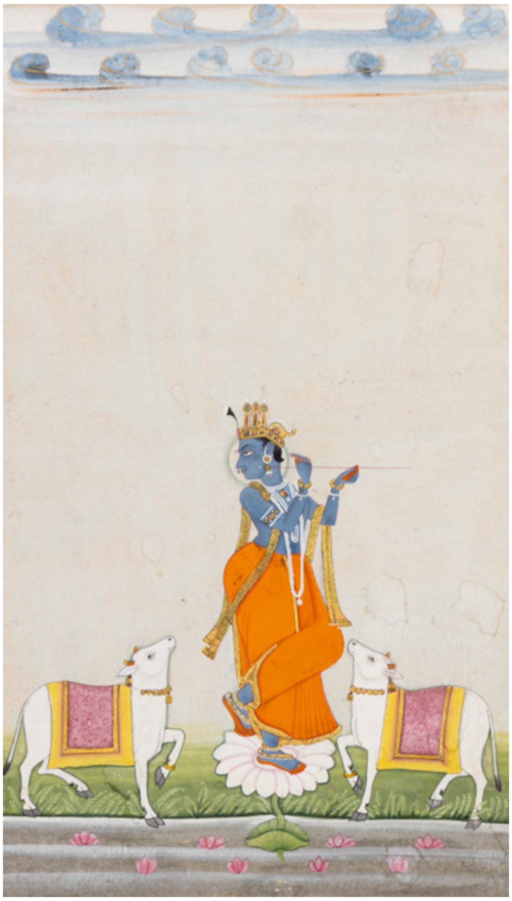
21.3cm x 28cm

£1,500-2,000

Provenance:
Collection Friederich Sarre (1865-1945); thence by descent; Auktionshaus Rotherbaum, Hamburg, *122. Weihnachts Auktion*, 12 December 2020, lot 449.

The collection of a German enthusiast.

For an extended note on Friedrich Sarre (1865 - 1945) see lot 44.



58‡

KRISHNA PLAYING THE FLUTE

INDIA, RAJASTHAN, BIKANER, CIRCA 1760

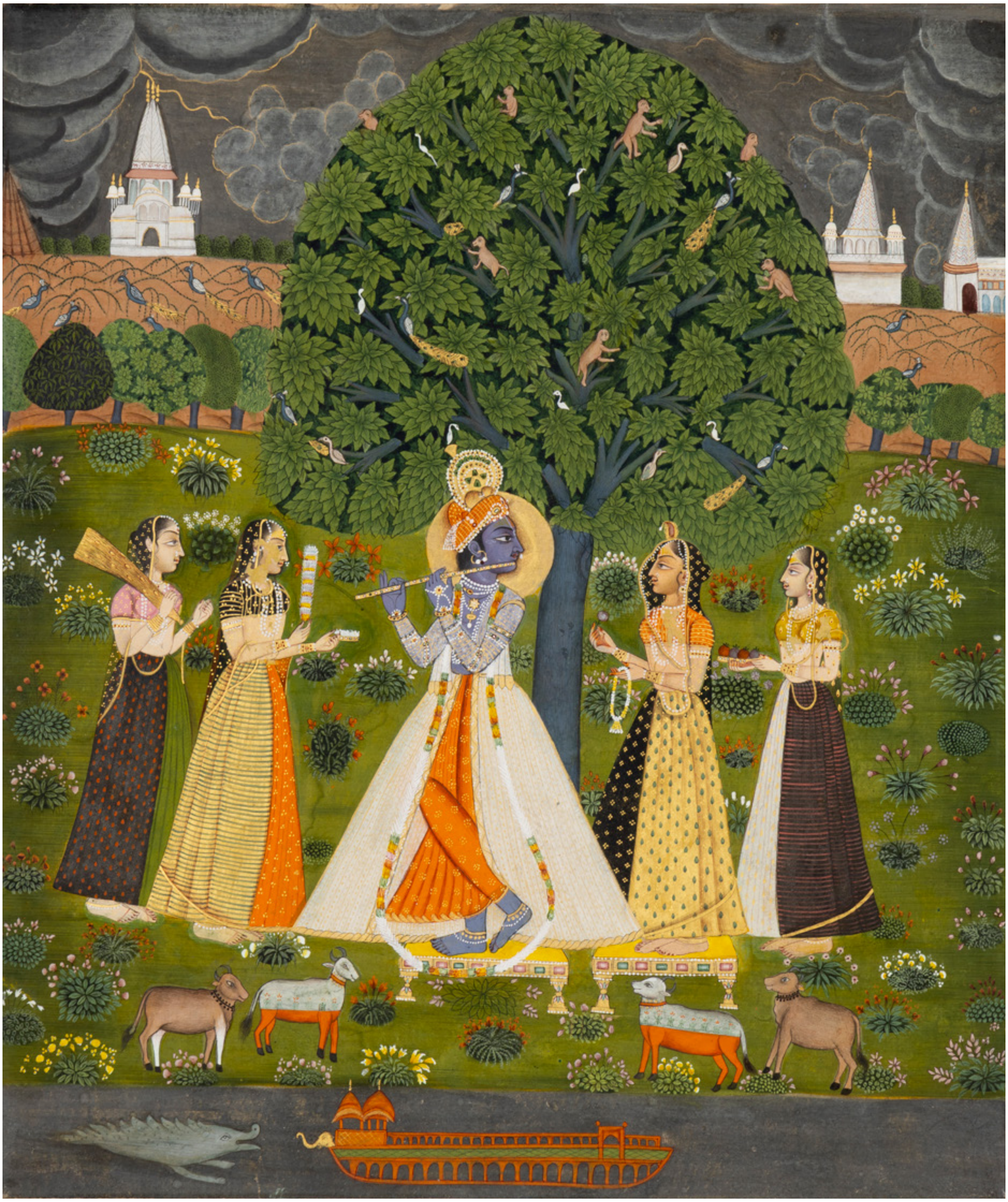
gouache on paper heightened in gold, within yellow and dark blue margin rules, red border, depicting Krishna standing on a lotus flower upon the Yamuna river, two white cows by his side, inscribed on verso with inventory number *1446*, collection details and three lines in *nagari* script in black ink

24.8cm x 15.3cm

£1,000-1,500

Provenance:
Formerly, the collection of the Maharajah of Bikaner, inventory number 1446.
Nagel Auktionshaus, 30 October 2006.
The collection of a German enthusiast.

For comparable paintings in the Art Gallery of New South Wales, see accession number 106.1986 and The National Museum, India (no. 76.679). For a slightly later painting of the same subject with the same provenance, see Christie's, New York, *Indian, Himalayan and Southeast Asian Works of Art*, 15 March 2016, lot 303.



59 ‡

KRISHNA PLAYING THE FLUTE TO THE GOPIES UNDER A TREE

INDIA, RAJASTHAN, JAIPUR, CIRCA 1790

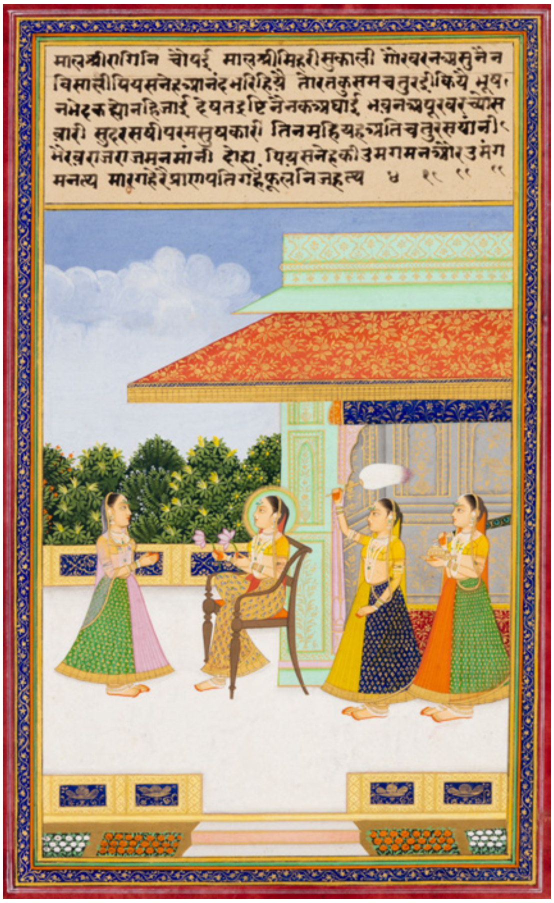
gouache on paper heightened in gold, depicting Krishna playing the flute flanked by two *gopis* on either side with diminuitive cows at their feet, the tree behind full with monkeys, peacocks and other birds, all on a colourful flowerbed, a tree line above followed by a wall and palace buildings, overlooked by a dark sky with stormy clouds, the foreground depicts the Yamuna river with a barge, mounted, glazed and framed

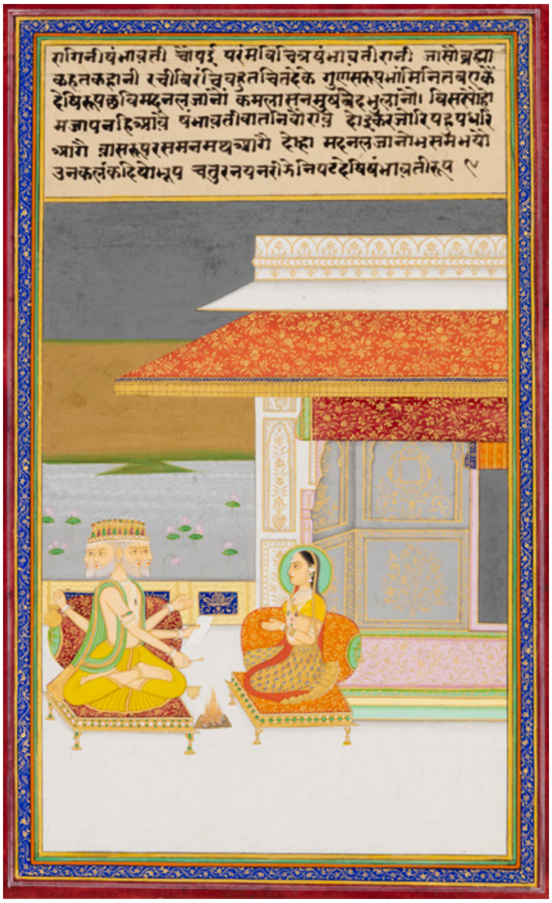
27.7cm x 22.3cm

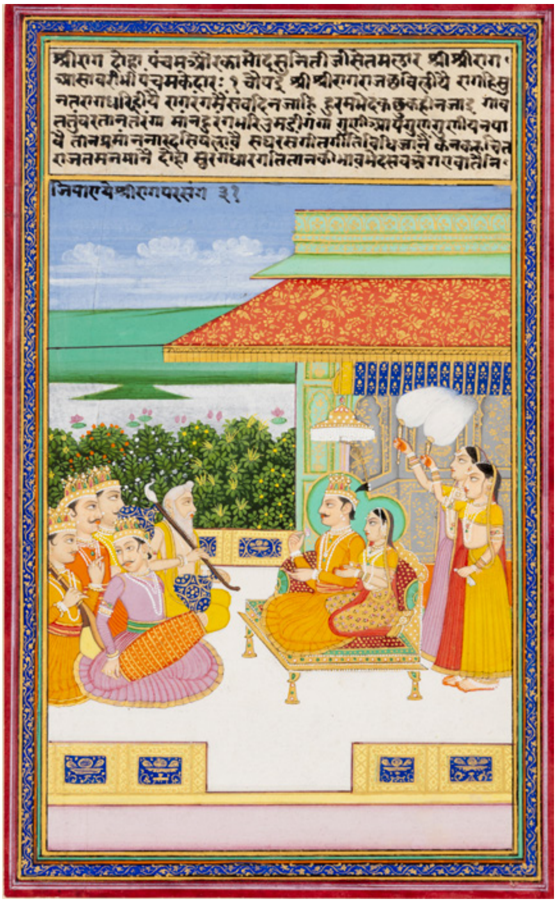
£1,000-1,500

Provenance:
Reiss & Sohn, 7 November 2005.
The collection of a German enthusiast.

For a close comparable attributed to 1690, formerly in the collection of Edwin Binney 3rd, in The San Diego Museum of Art, see accession no. 1990.747.


मालश्री रागिनि चौपई मालश्री मिहरी सुकाली गोरबरन अस सुनैन
विसाली पियसनेह आनंद भरि हिये तोरन कुसम चतुरई किये भूष
न भेद कछु सो न हि जाई देषत द्रिष्टि नैन कछु घाई भवन अपूरब रच्यो स
ब्रारी सुदर सषी परम सुषकारी तिन महि यह अति चतुर सयानी
भैरव राज राज मन मानी दोहा पियसनेह की उमग मन और उमंग
मनल्य मारग हेरे प्राणपति गहै फूलनि जहत्य ४ ११ ११ ११


रागिनी षंभावती चौपई परम विचित्र षंभावती रानी जासो ब्रह्मा
कहत कहानी रची बिरंचि चहुत चित देके गुणसरूप भांमिनि न बणके
देषि रूप छबि मदन लजानों कमलासन सुषबेद भुलानों विससे
म जापन हि आवै षंभावती बात नि ... दोइ कर जोरि पद पभ
आगै ब्रासरूप रस मनमथ आगे दोहा मदन लजानो भसमै भयो
उनकलंक दियो भूप चतुर नयन रोके निपट देषि षंभावती रूप ९


श्रीराग दोहा पंचम और कामोद सुनि ती जो सेत मलार श्रीश्रीराग
आसावरी भी पंचम केदार १ चौपई श्री श्रीरागराज छबि लीये रागहि सु
नत सगाधा ... राग रंग में सब दिन जाहि ... भेद कछु कहा न जाइ गाव
त तुंबर तान तरंग मान हु रंग भरि उमडी गंगा गुण आये गुणगुणी ... पा
वे तान प्रमान ... सुघर संगीत रीति विधि जानें के न कछु चित
रजत मन मानें दोहा सुरगंधार गति तान की भाव भेद सब अंग राग वातें नि
जिपाए ये श्रीरागपरसंग ३१

60 ‡

THREE ILLUSTRATIONS FROM A RAGAMALA SERIES: MALKOS RAGINI, KHAMBHAVATI RAGINI AND MALKOS RAGA

INDIA, RAJASTHAN, JAIPUR, CIRCA 1820

gouache on paper heightened in gold, purple and blue borders, panels of six lines in *nagari* script in black ink at the top of each illustration, mounted, glazed and framed, depicting:

Malkos ragini: a mistress seated on a palace terrace presenting lotus blossoms to a female companion, two female attendants standing to the right waving a cauri and a morchal

Khambhavati ragini: a princess kneeling in worship before the Lord Brahma on a palace terrace, a lake in the background

Malkos raga: a prince and his mistress listening to musicians on a palace terrace, two female attendants waving *cauris* to the right

each 22.3cm x 13.7cm

£3,000-5,000

Provenance:
Hampel Auktionshaus, 1st July 2011, lot 1240; Lempertz, *Asiatische Kunst*, 8 June 2013.
The collection of a German enthusiast.

Indian painting flourished at Jaipur during the reign of Maharaja Pratap Singh (r. 1779-1803), a great patron of the arts that included music and painting. This tradition continued into the early nineteenth century and Ragamala subjects were often popular commissions illustrating ‘melody modes’ regarded by Indians as an essential base of music. The text written in panels above these three Jaipur ragamala paintings is written in Braj Bhassa , a Hindi dialect of Western India. All three illustrations are from the same album and reflect the high quality of Jaipur painting at this time.

For further discussion see:
K. Ebeling, Ragamala Painting, Basel, 1973.
G. Fantoni, Indian Paintings and Manuscripts, Sam Fogg Exhibition Catalogue, 199, no. 51.
C. Glynn, R. Sketon, A.L.Dallapicola, Ragamala Paintings from India from the Claudio Moscatelli Collection, London, 2011.
Sale in these rooms, Islamic and Indian Art, London, lot 103, 11th June, 2025.

61 ‡

A PORTRAIT OF MAHARAJA SAWAI MADHO SINGH

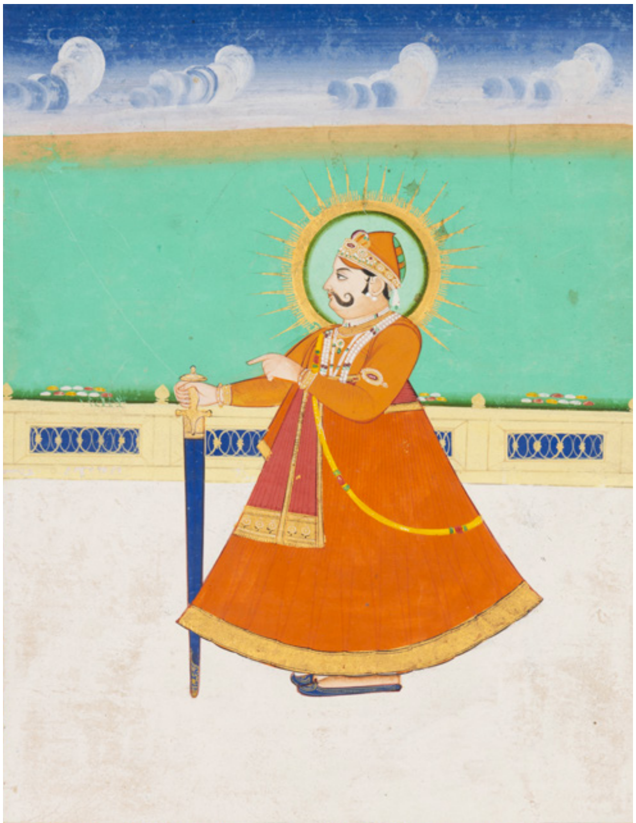
INDIA, RAJASTHAN, JAIPUR, CIRCA 1830

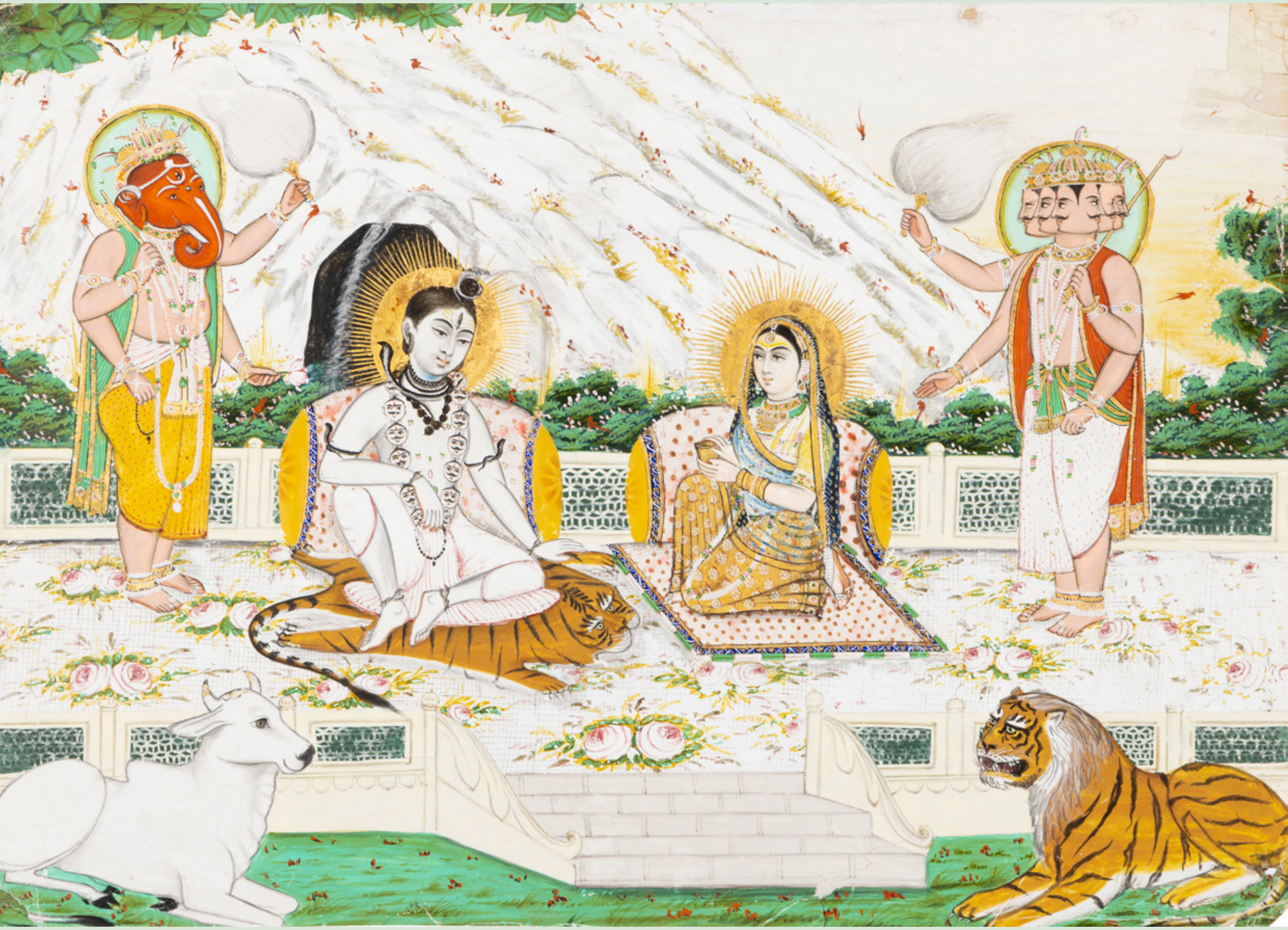
gouache on paper heightened in gold, with grey, blue and red border within white margin lines, depicting the ruler facing left on a terrace leaning on straight-bladed *tulwar*, dressed in a flared orange *jama*, bedecked in ruby, emerald and pearl jewels, a nimbus around his head

29.2cm x 24.5cm

£500-700

Provenance:
Cyril Duval, France, 23 February 2013.
The collection of a German enthusiast.





62‡

THE HOLY FAMILY ON MOUNT KAILASA

INDIA, RAJASTHAN, JAIPUR, CIRCA 1860

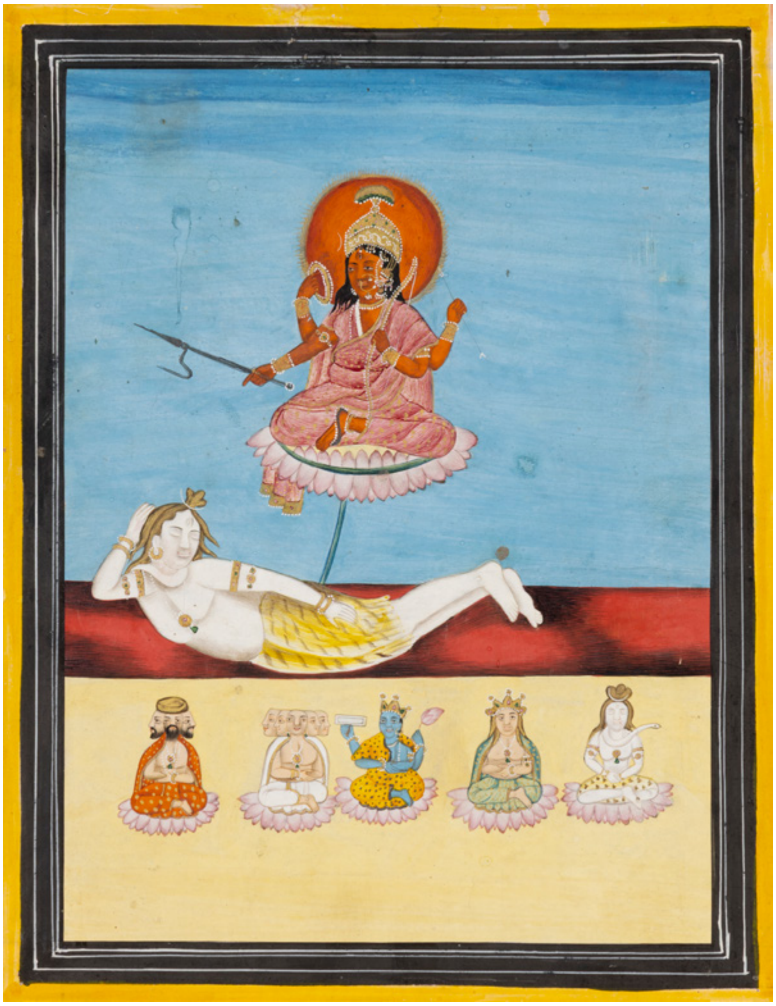
ink and gouache on paper, highlights in gold, depicting Shiva seated with Parvati with their children Kartitikeya and Ganesha standing to either side waving cauris, on a rose covered terrace with a balustrade behind, Nandi and Parvati's lion in the foreground, a further pencil drawing on verso with the two main subjects, mounted, glazed and framed

28.5cm x 40cm

£1,000-1,500

Provenance:
Millon et Associes, 15 December 2020, lot 424.
The collection of a German enthusiast.

This tranquil scene depicts the Hindu Holy Family sitting peacefully in their mountain abode in the Himalayas. A serene subject for meditation.



63‡

SIVA WORSHIPPED BY DEITIES

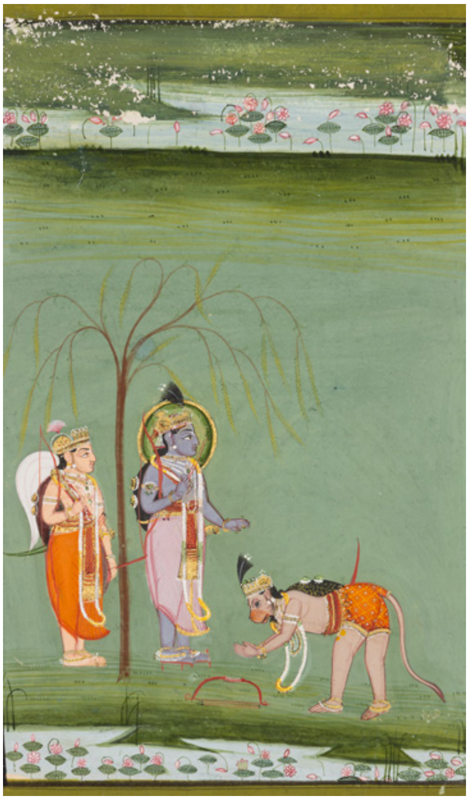
INDIA, RAJASTHAN, JAIPUR, CIRCA 1840

gouache and gold on paper, white margin lines within black and yellow borders, pink outer border, from the bottom depicting five deities seated on pink lotus flowers below, Siva with his typical striped loin cloth lying across the middle, a goddess above on a pink lotus flower, verso with inscription in *nagari*

28.5cm x 23.9cm

£600-800

Provenance:
Nagel Auktionshaus, Germany, 30 October 2006.
The collection of a German enthusiast.



64‡

HANUMAN BOWING BEFORE RAMA AND LAXMA

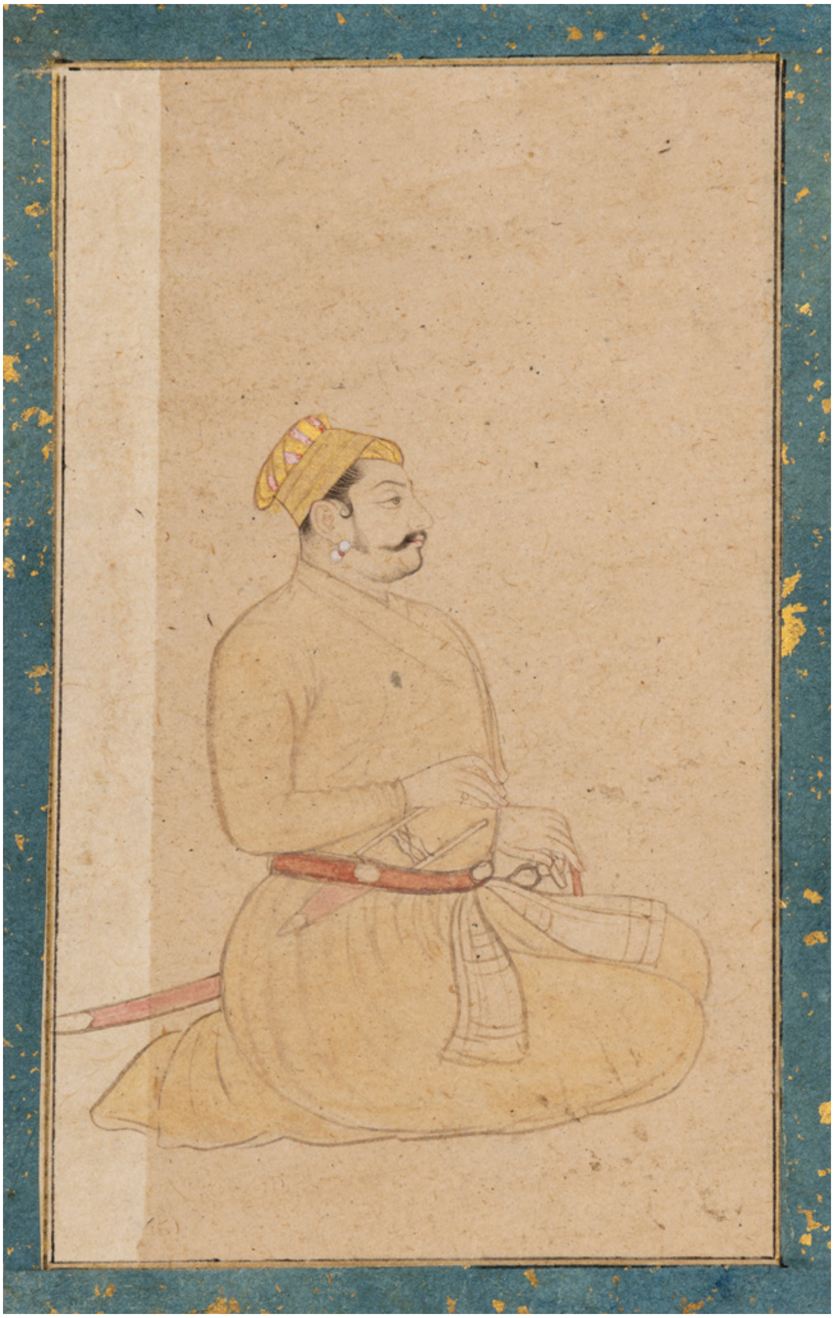
INDIA, RAJASTHAN, LATE 19TH CENTURY

gouache on paper heightened in gold, blue and green border, depicting Rama and Lama to the left under a tree, before them Hanuman bowing, his bow on the ground, water lily ponds in the foreground and in the horizon, verso with various notes

22.5cm x 13.5cm

£500-600

Provenance:
Audap-Mirabaud, France, 27 March 2015.
The collection of a German enthusiast.



65‡

A PORTRAIT OF PRINCE GOPAL SINGH OF NAGORE

INDIA, RAJASTHAN, KISHANGARH, CIRCA 1750

pencil, ink, gouache and gold on paper, gold margin lines, gold sprinkled blue border, depicting the seated prince in profile facing to the right, dressed in a gold and pink turban, a *katar* and sword secured to his red *pakta*, verso with a line of inscription in black ink in *nagari* and in *nasta'liq*, notes in pencil in English

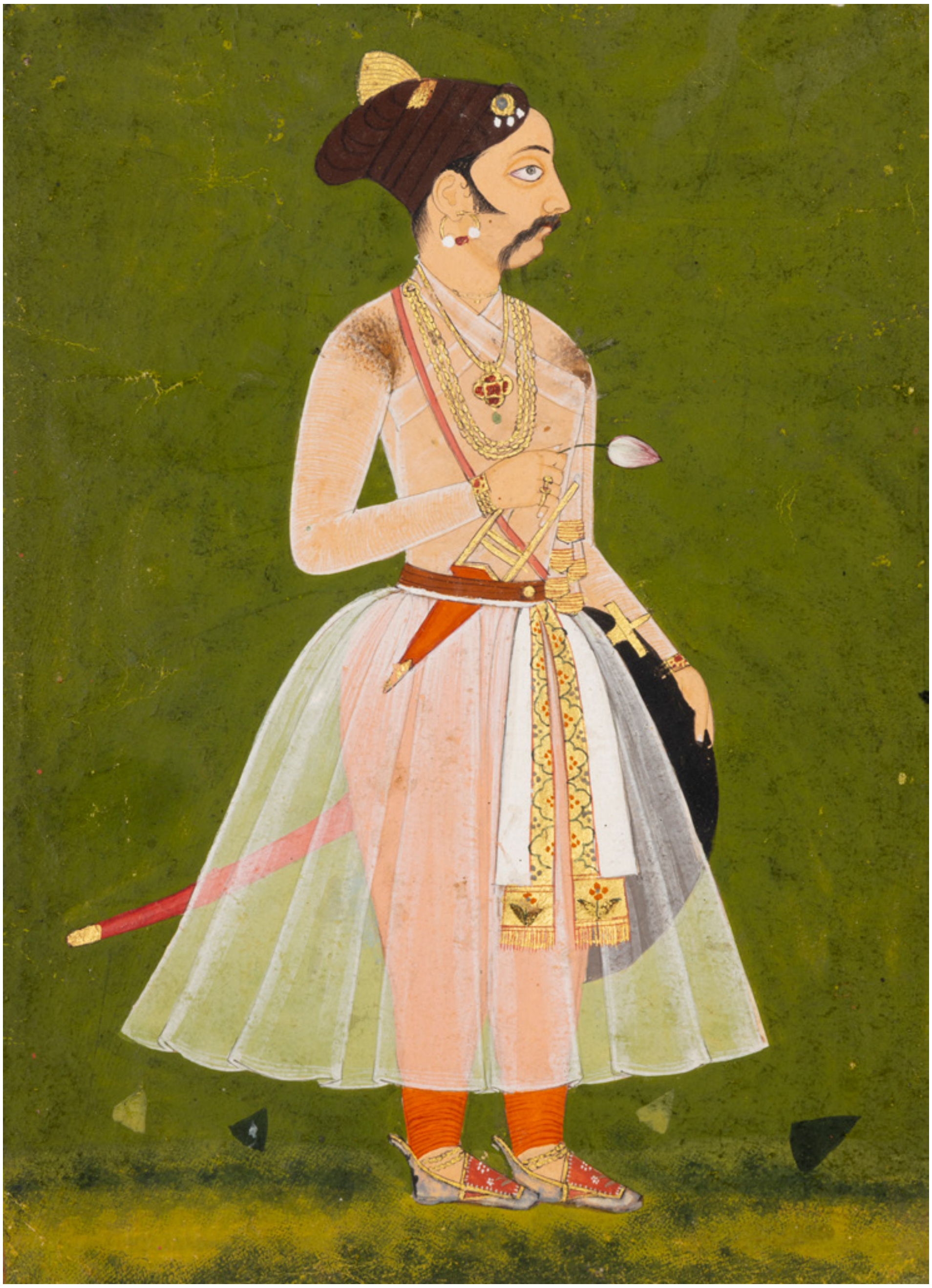
27cm x 18cm

£1,000-1,500

Provenance:
Oriental Art Auctions, The Netherlands, August 2020.
The collection of a German enthusiast.

The inscription on the reverse, reads: *'Depiction of Kunwar Gopal Singh, son of Raja Inder Singh'.*

There was a Rathore chieftain of Nagaur called Raja Inder Singh, who Aurangzeb made regent of the Kingdom of Marwar after the death of Jaswant Singh in 1678.



66‡

A PORTRAIT OF THE MEWAR COURTIER RAWAT CHUNDA OF SALUMBAR

INDIA, RAJASTHAN, MEWAR, CIRCA 1700

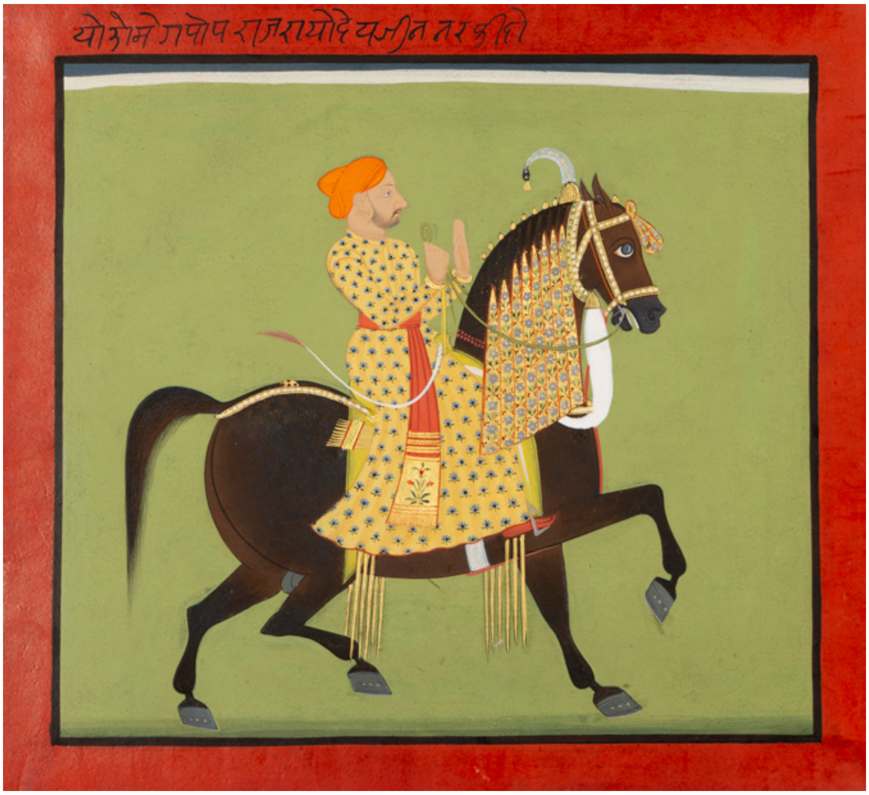
gouache on paper heightened in gold, depicting the prince facing right holding a lotus blossom, wearing a black turban and diaphanous *jama* over red pantaloons, jewels about his neck, a dagger tucked into an embroidered floral *patka*, a sword and shield at his side, *nagari* inscription on the reverse

18.2cm x 13.5cm

£1,500-2,000

Provenance:
Christie's, Islamic Art online, 14-25 October 2016.
The collection of a German enthusiast.

The painting is accompanied by a note written by the scholar, Dr. Joachim Bautze.



67 ‡

AN RAJPUT EQUESTRIAN PORTRAIT

INDIA, RAJASTHAN, MEWAR, CIRCA 1850

gouache and gold on paper, black margin line, red border inscribed in *nagari* in black ink, the ruler dressed in a gold *jama*, a red *patka* and orange turban, astride his richly caparisoned bay horse, all against a green ground, verso inscribed with one line of *nagari* script in black ink

23.6cm x 26.1cm

£600-800

Provenance:
The collection of a German enthusiast.

68 ‡

A RAJPUT EQUESTRIAN PORTRAIT

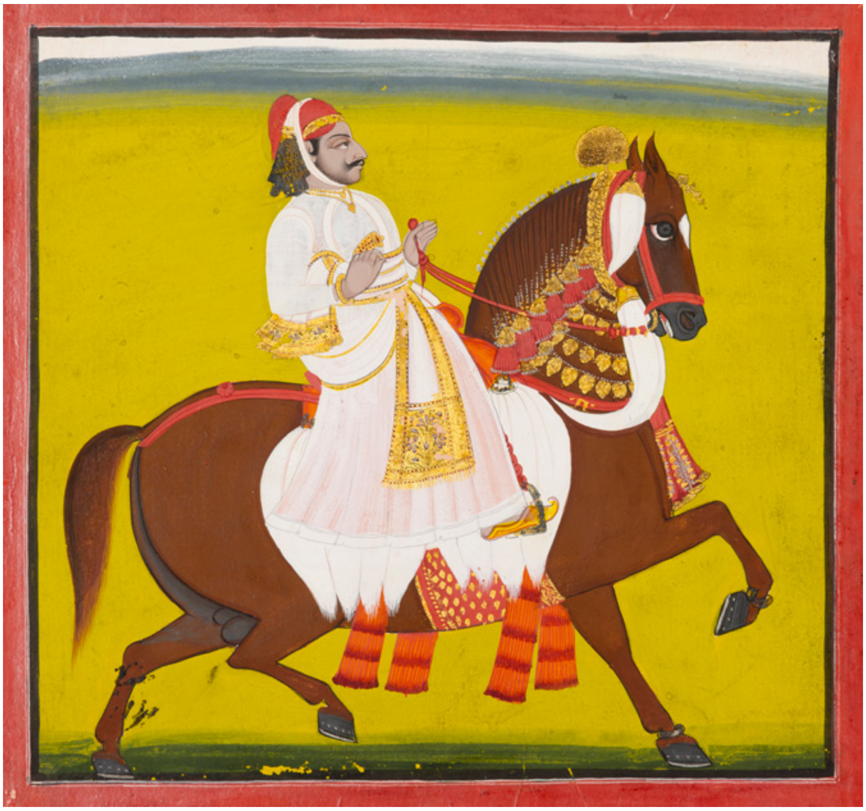
INDIA, RAJASTHAN, CIRCA 1850

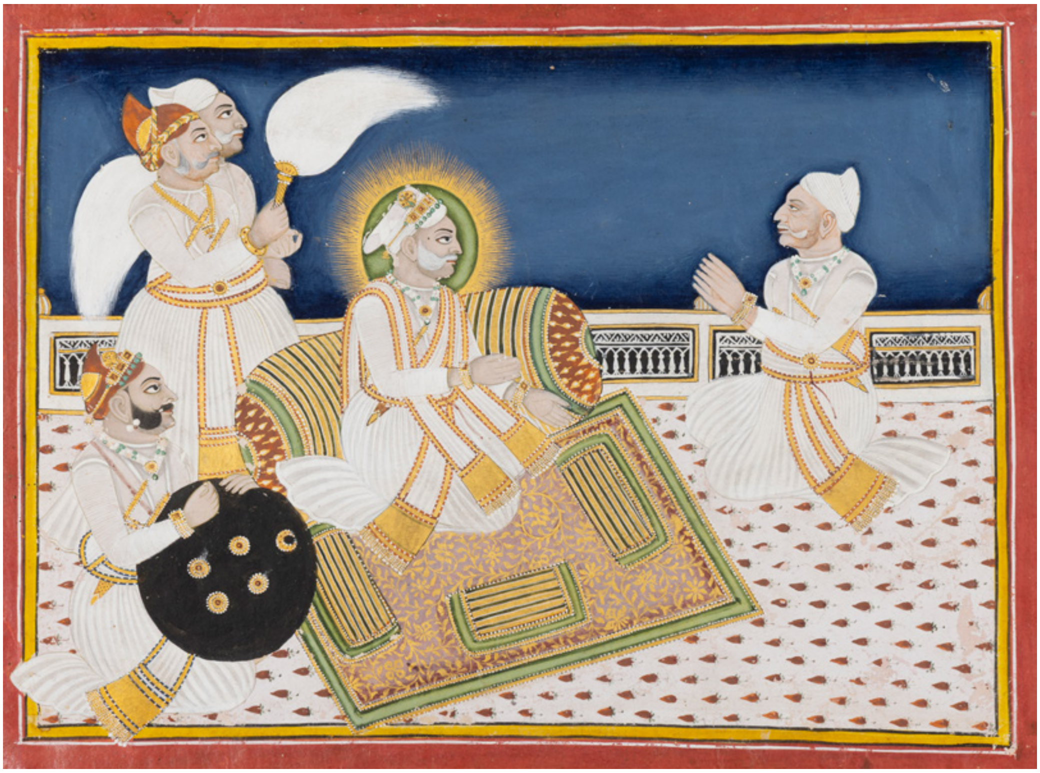
gouache on paper heightened in gold, red border with black and white margin lines, depicting a ruler on horseback facing right, wearing a white *jama* with a gold and white *patka*, his bay horse richly caparisoned, verso with three lines in black *nagari* script

24.5cm x 26cm

£600-800

Provenance:
Audap-Mirabaud, France, 27 March 2015.
The collection of a German enthusiast.





69 ‡

A RULER ON A TERRACE RECEIVING A COURTIER

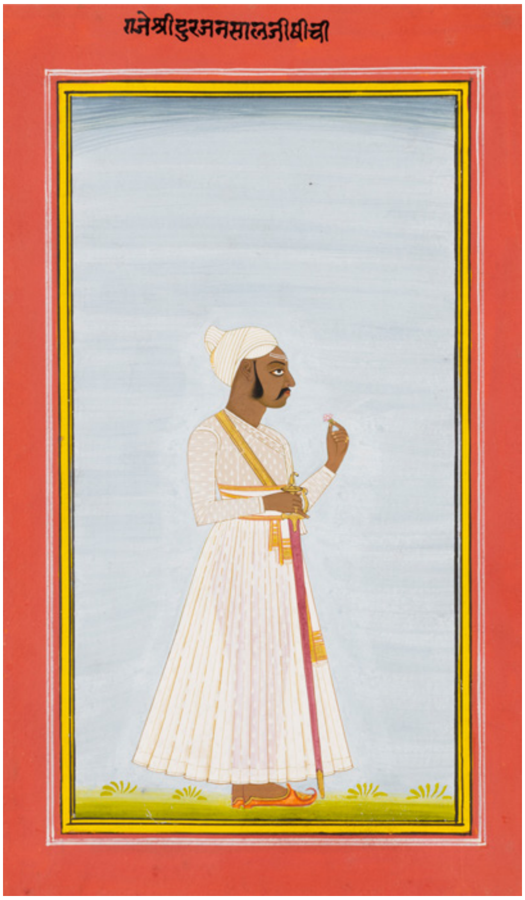
INDIA, RAJASTHAN, KOTAH, CIRCA 1800

gouache and gold on paper, black and white margin lines, with yellow and red border, depicting a ruler seated against a bolster on a carpet on a terrace with three attendants, his head with a nimbus and bejewelled, a visiting courtier or noble to the right

22.8cm x 30.4cm

£800-1,000

Provenance:
Nagel Auktionshaus, 2004/2005.
The collection of a German enthusiast.



70 ‡

A RAJPUT PORTRAIT OF A NOBLEMAN OR PRINCE

INDIA, RAJASTHAN, CIRCA 1800

gouache and gold on paper, within black, yellow and white margin rules, red border inscribed in *nagari*, the subject depicted facing right, dressed in a white *jama* and turban, holding a flower in his left hand, orange and red slippers, verso with stamp impression in black ink

28.5cm x 19cm

£400-600

Provenance:
The collection of a German enthusiast.

71 ‡

THE DURGA SLAYS MASHISHA

INDIA, RAJASTHAN, MEWAR, CIRCA 1780

gouache on paper heightened in gold, within a black margin line and red border, depicting the multi-armed goddess *Durga* holding all her attributes standing on her fierce tiger in triumph above the buffalo-demon *Mashishashura*, two domestic dogs and attendants in the foreground, a decapitated head of the buffalo on the ground, mounted, glazed and framed, backboard with old stickers

43.8cm x 24cm

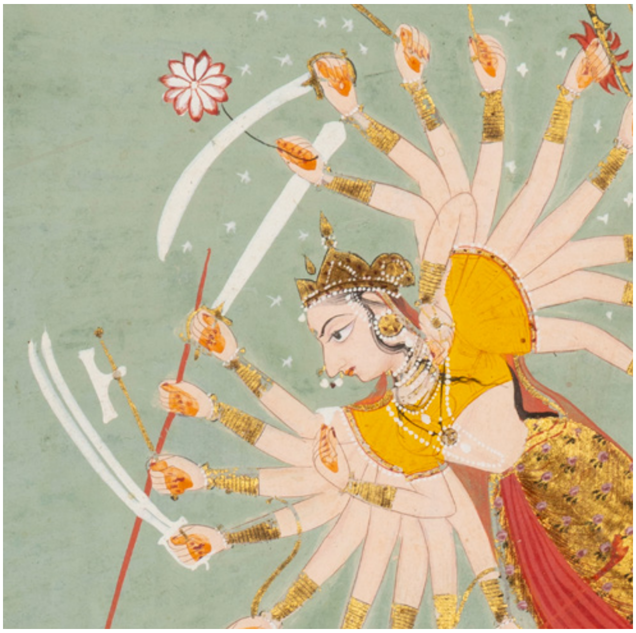
£8,000-12,000

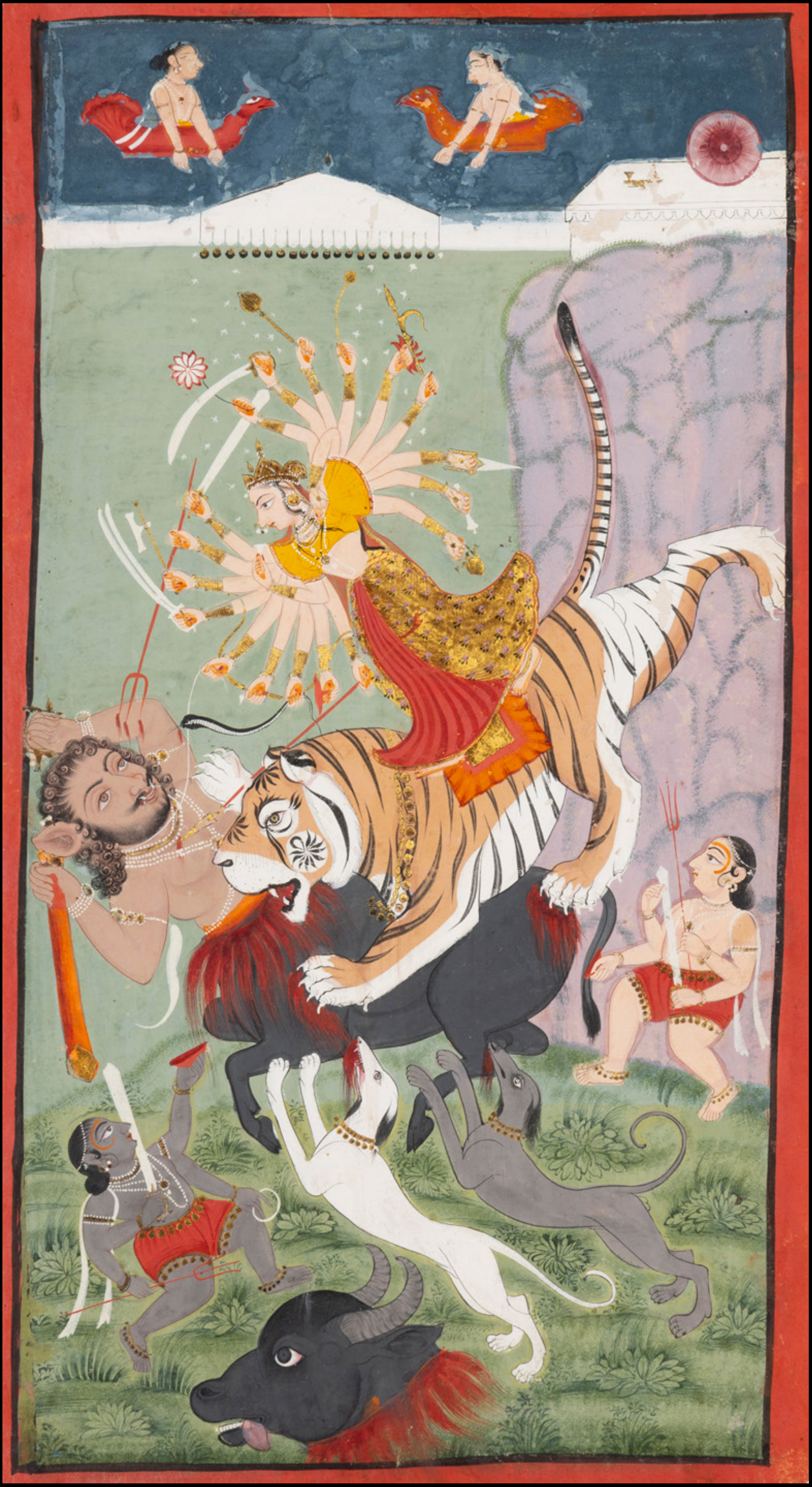
Provenance:
Previously with Chemould, Mumbai.
Formerly, the collection of Ismail Merchant (1936-2005); Christie's, *Ismail Merchant Collection*, 7 October 2009, lot 136.
The collection of a German enthusiast.

The excitement of this eighteenth century Mewar painting springs out with sheer energy and gusto as the Durga, the wife of Siva, astride her tiger descends on the buffalo-demon Mahisha brandishing weapons on a grand scale. Mahisha retaliates by ripping up mountains with his horns and throwing them at the goddess. With a pronged trident in hand, she chops off his head as he falls to be mauled by the Durga's tiger and baying hounds.

From the collection of the film producer Ismail Marchant (b. 1936), long time professional and domestic partner for forty-four years of the film director James Ivory until Merchant's death in 2005. This lot is the same subject and school as a painting from the James Ivory collection exhibited at Asia House, New York in 1973.

For a related example, see S.C. Welch, *A Flower from Every Meadow, Indian Paintings from American Collections*, New York, 1973, no. 10 and J.P.Losty, *Indian Miniatures from the James Ivory Collection*, Francesca Galoway Catalogue, London, 2010, for further examples from his collection.





72‡

AN ILLUSTRATION FROM A RAGAMALA SERIES: SORATH RAGINI, WIFE OF MEGH RAGA

INDIA, PUNJAB HILLS, BILASPUR, CIRCA 1690-1700

gouache on paper heightened in gold, within thin black margin rules, with red border, depicting a lady seated on a luxuriously-decorated throne as she feeds a pair of cranes on a striped yellow and blue carpet, a female *chowrie* bearer to her side, all against a brown ground, verso with two lines of *takri*, one line of *nagari* script in black ink and with numbered Mandi royal collection stamp

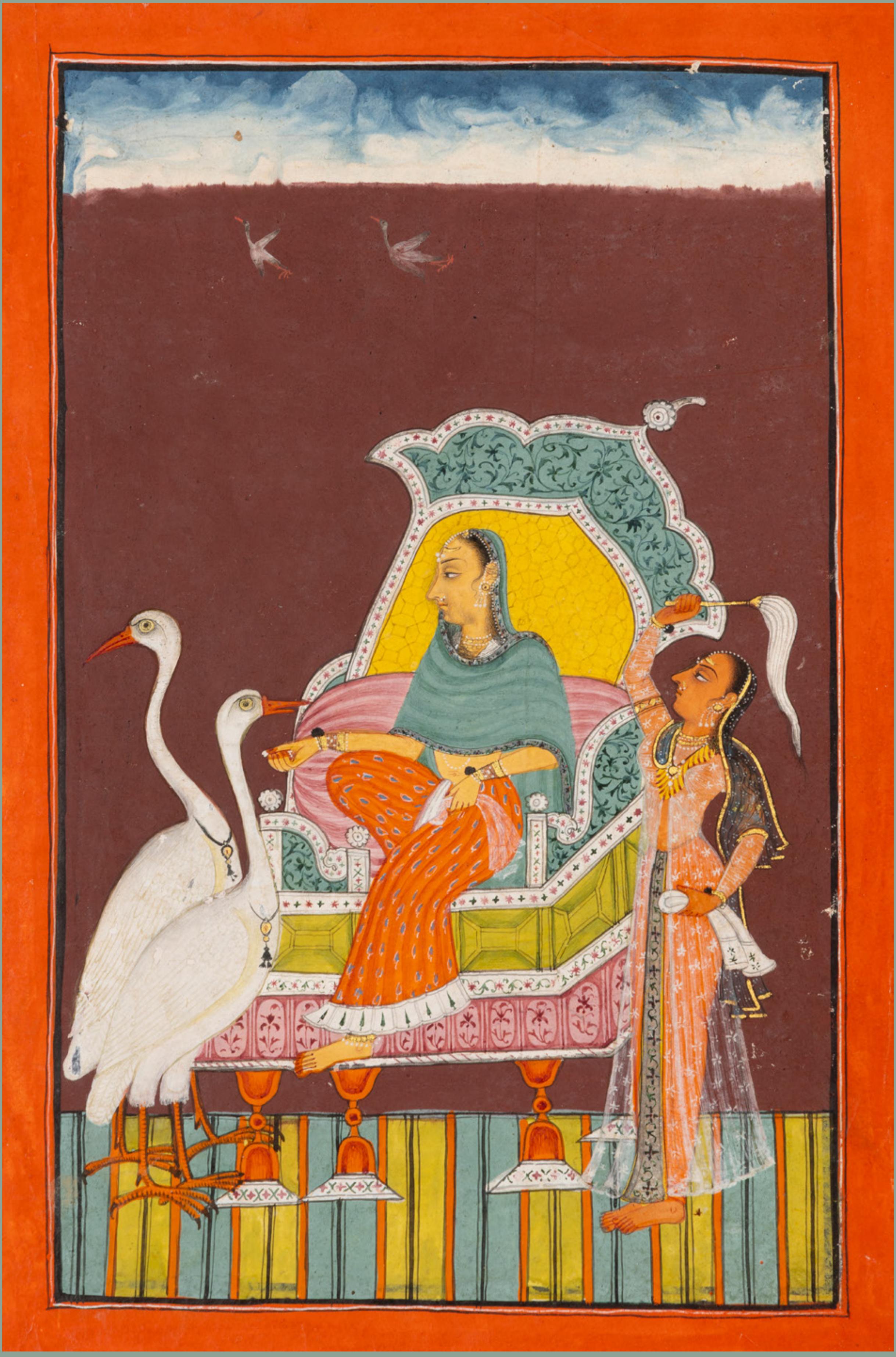
21.6cm x 16cm

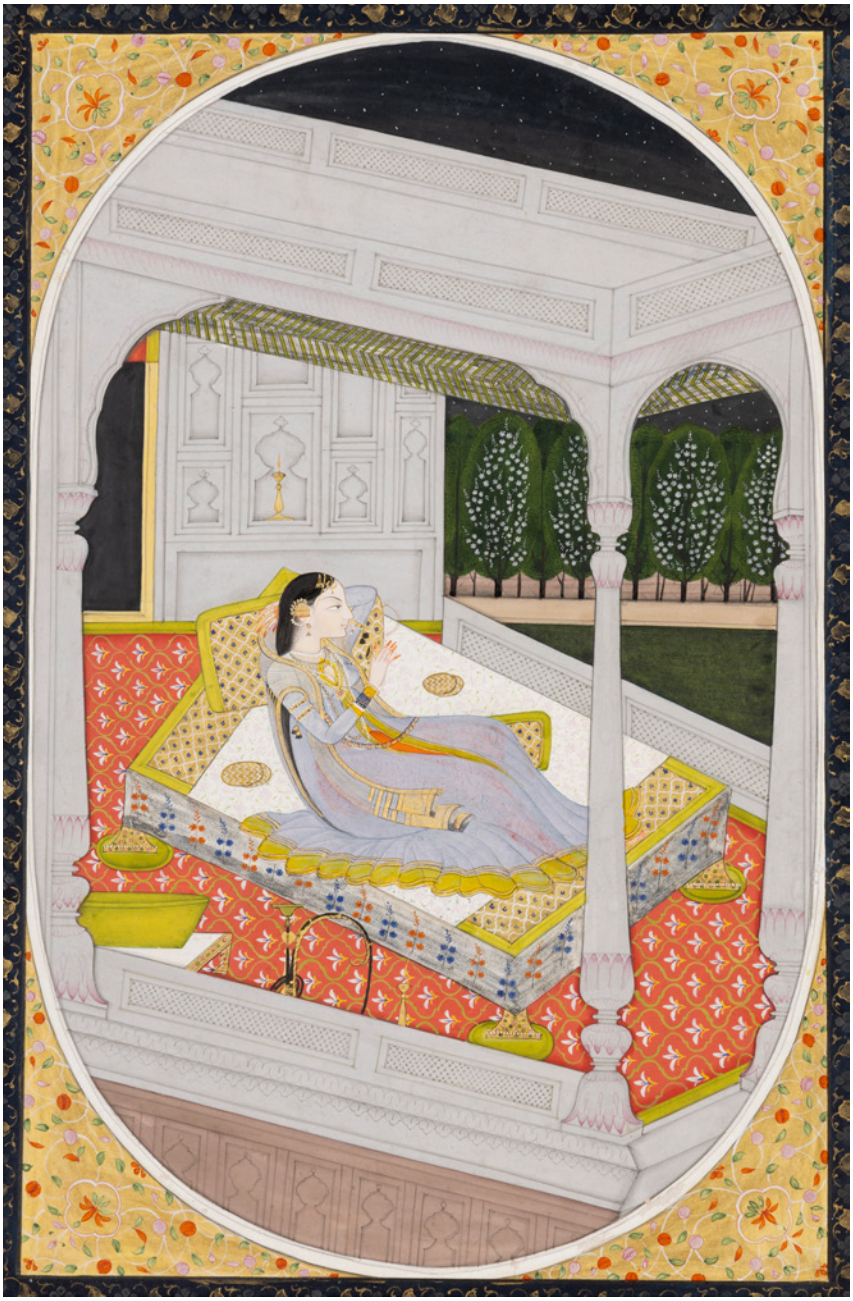
£15,000-20,000

Provenance:
Formerly, in the Mandi royal Collection.
Christie's, *Arts of India*, 12 June 2018, lot 139.
The collection of a German enthusiast.

This ragamala subject although not uncommon is not often depicted in series of ragamala paintings. Bilaspur, a small state in the Punjab Hills, is bordered on the north by Mandi and there is a Mandi link with the reverse of the painting bearing the Mandi royal library stamp. Maharaja Bhim Chand (r. 1667-1712) was a sensitive ruler coming to the Bilaspur throne as a child. Towards the end of his life, he became a sadhu. His mother, Mandi maharani, was a sister of the great warrior Raja Sikh Sen of Mandi (r. 1684-1727) adding weight to the connection between Bilaspur and Mandi during this time. Mughal artists influenced both the Bilaspur and Mandi ateliers in the second half of the seventeenth century establishing a further link between both kingdoms. The strong colours and the striped carpet with the cranes being fed by their mistress enthroned make this painting particularly appealing.

For further discussion and comparables, see W. G Archer, *Indian Paintings from the Punjab Hills*, London, 1973, Vol. I, pp. 224 and 234, no. 18 (i) and Vol. II, p. 176, no. 18 (i); L. York Leach, *Mughal and other Paintings from the Chester Beatty Library*, Dublin, 1995, Vol. II, p. 1043 and p. 1046, no. 11.44.; G. Glyn, R. Skelton, A.L. Dallapiccola, *Ragamala Paintings from India from the Claudio Moscatelli Collection*, London, 2011, no.s 7-9; J. P. Losty, Francesca Galloway exhibition catalogue, London, 2017, cat. nos. 60-62.





73 ‡

AN ILLUSTRATION FROM A NAYIKA SERIES: WAITING FOR HER LOVER

INDIA, PUNJAB HILLS, KANGRA, CIRCA 1820

gouache on paper heightened in gold, oval image within a white margin line, polychrome gold decorated border, within a rectangular gold decorated navy blue border, outer pink border, depicting the heroine reclining on her bed wearing jewellery and a light purple robe, the night darkness beyond, mounted, framed and glazed

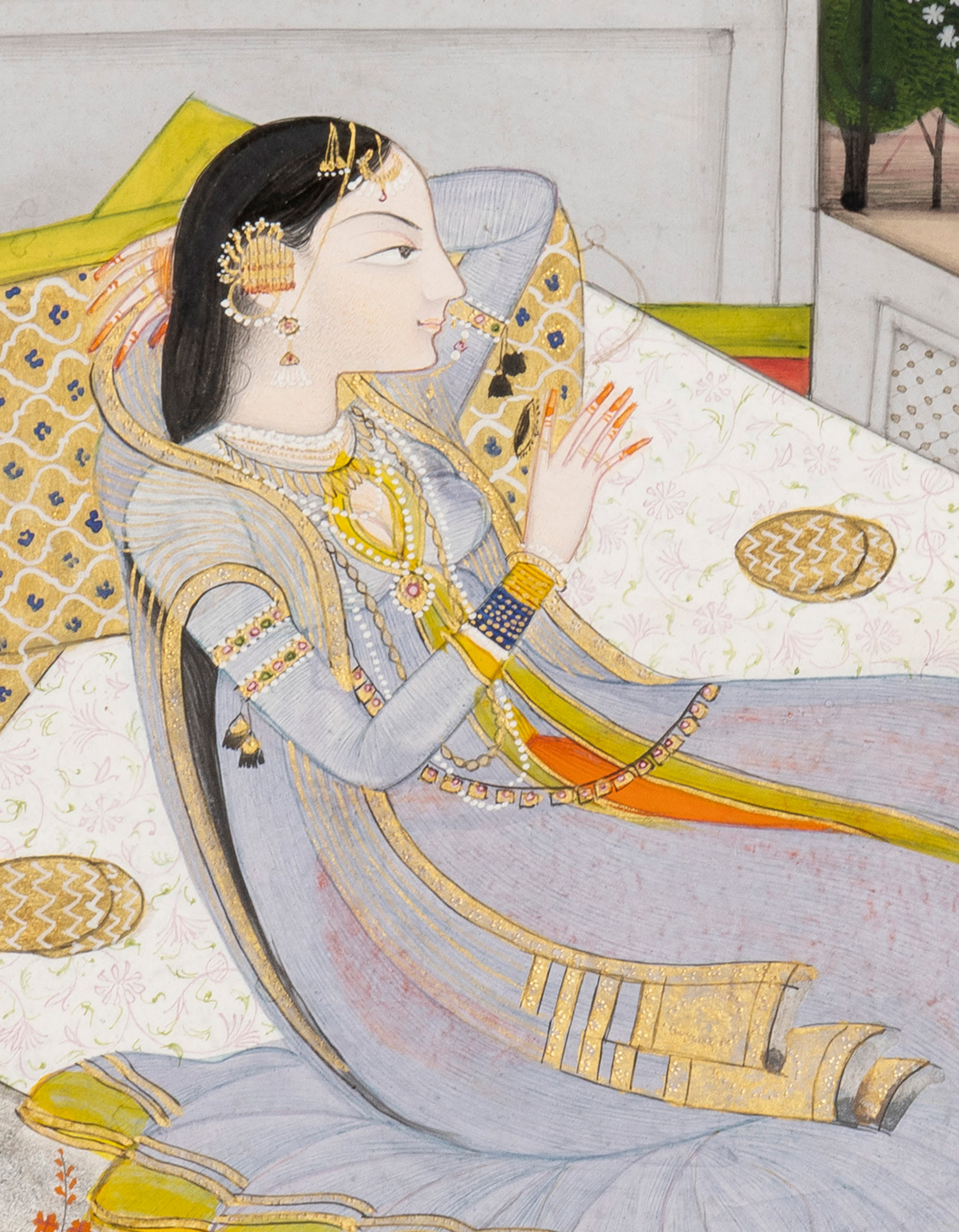
23.2cm x 31.5cm

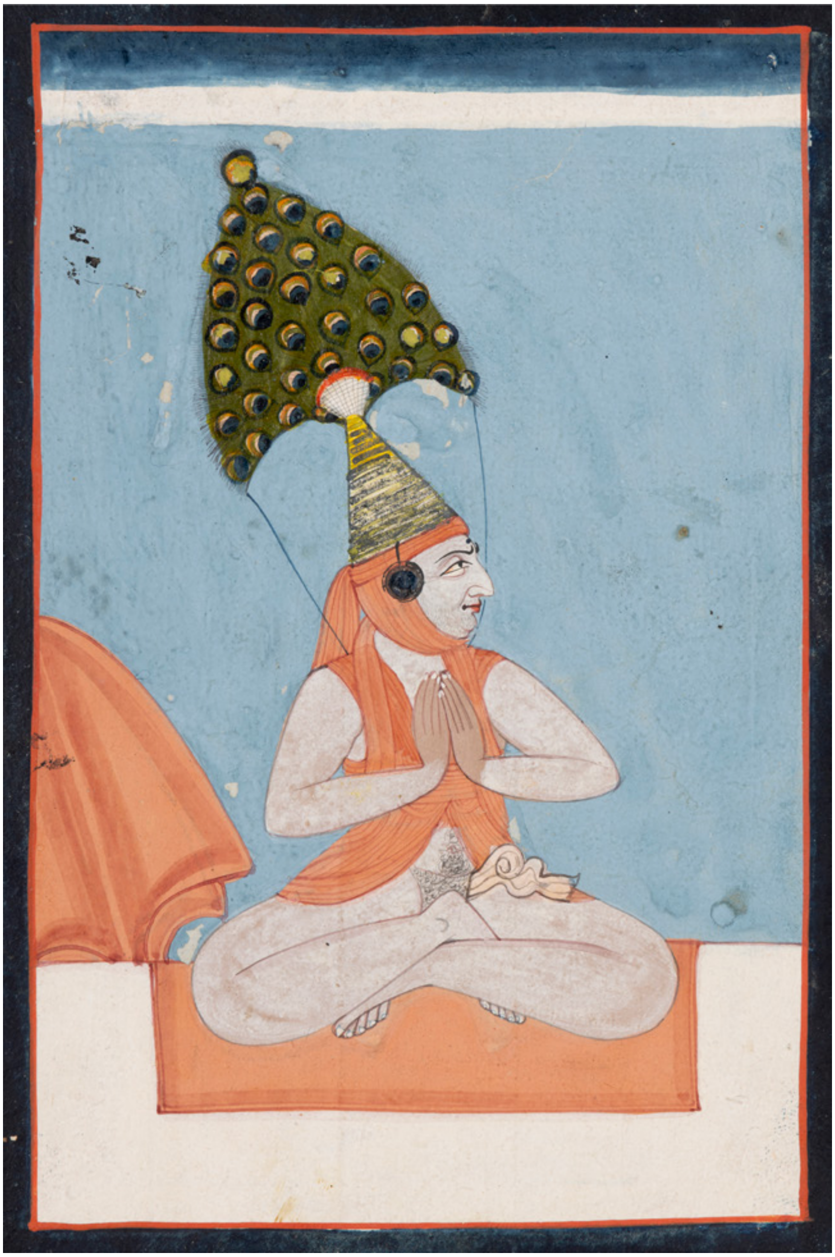
£12,000-18,000

Provenance:
Acquired, Sotheby's, *South Asian Art*, 21 March 2012, lot 215.
The collection of a German enthusiast.

This exquisite and highly detailed painting is charged with emotions. A lit candle above her bed reflects the night scene in addition to the black background. The soft palette of her dress is inviting and beautifully contrasts with the stronger colours of the flooring.

For another example of a lone lady, see W.G. Archer, *Indian paintings from the Punjab Foothills*, Oxford University Press, 1973, Vol 2, p. 230, Vol 1, p. 60.





74‡

AN ASCETIC SEATED ON A TERRACE

INDIA, PUNJAB HILLS, MANDI, CIRCA 1775

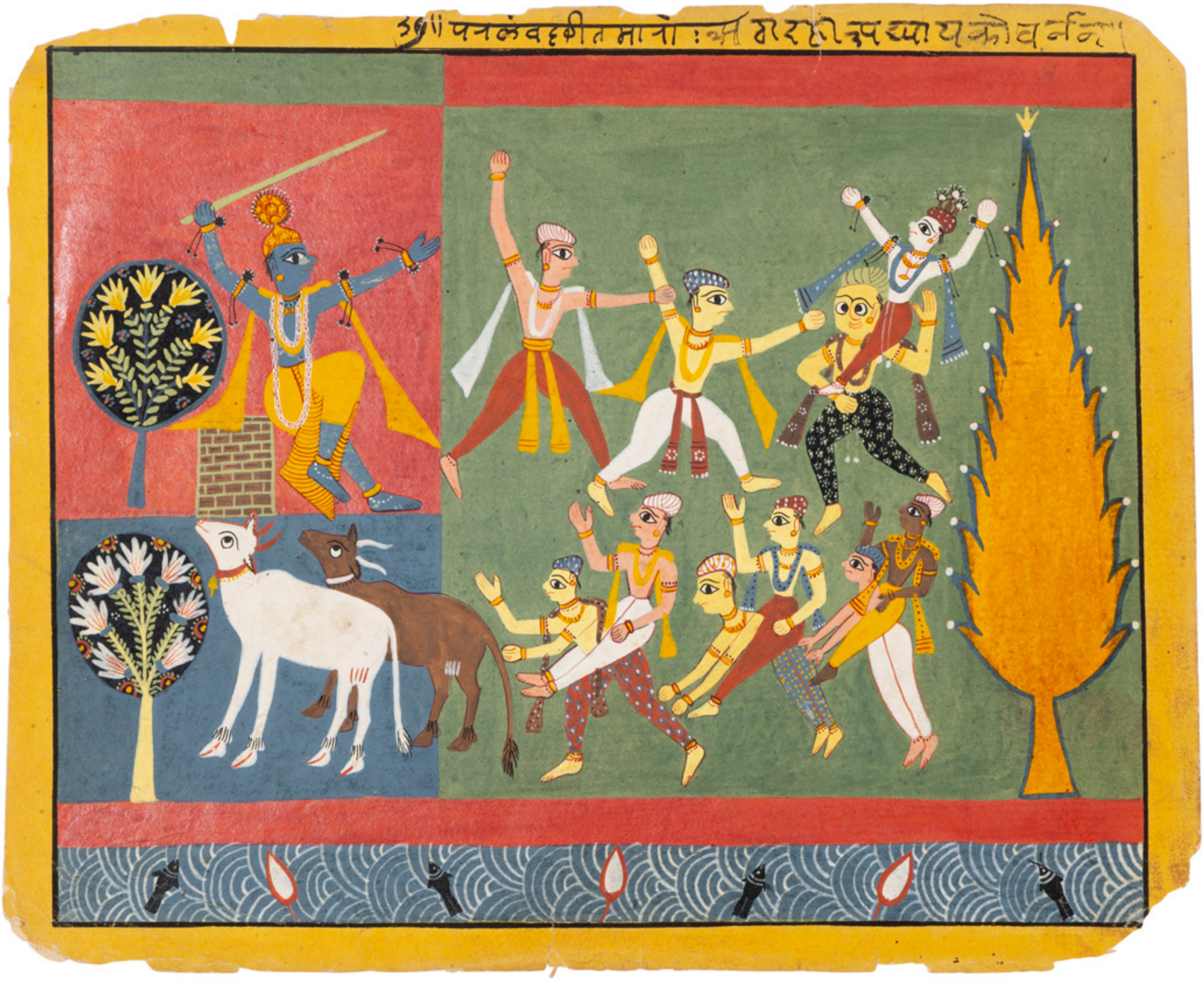
gouache on paper, red margin line, with dark blue border, the cross-legged ascetic on a terrace wearing an elaborate turban of peacock feathers, cover paper with Mandi royal collection stamp on reverse

16.8cm x 10.7cm

£2,000-3,000

Provenance:
Formerly, the Mandi royal collection.
Private collection, Paris; Bonhams, *Islamic and Indian Art*, 25 October 2007, lot 436; A gift to the owner.
The collection of a German enthusiast.

For comparison, see W. G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, Vol. I, p. 269, Vol II, p. 358, no. 24 and G. Fantoni, *Indian Paintings and Manuscripts*, London, 1999, p. 94, no. 60.



75 ‡

AN ILLUSTRATION FROM THE BHAGAVATA PURANA: KRISHNA AND THE GOPIS BY THE YAMUNA RIVER

INDIA, MALWA, RAJGARH, EARLY 20TH CENTURY IN THE STYLE OF 17TH CENTURY

gouache on paper, black margin rule, yellow border inscribed in *nagari* in black ink, depicting Krishna and Balarama brandishing swords protecting their herd of cows from interlopers, the river Yamuna in the foreground with fish

21cm x 26cm

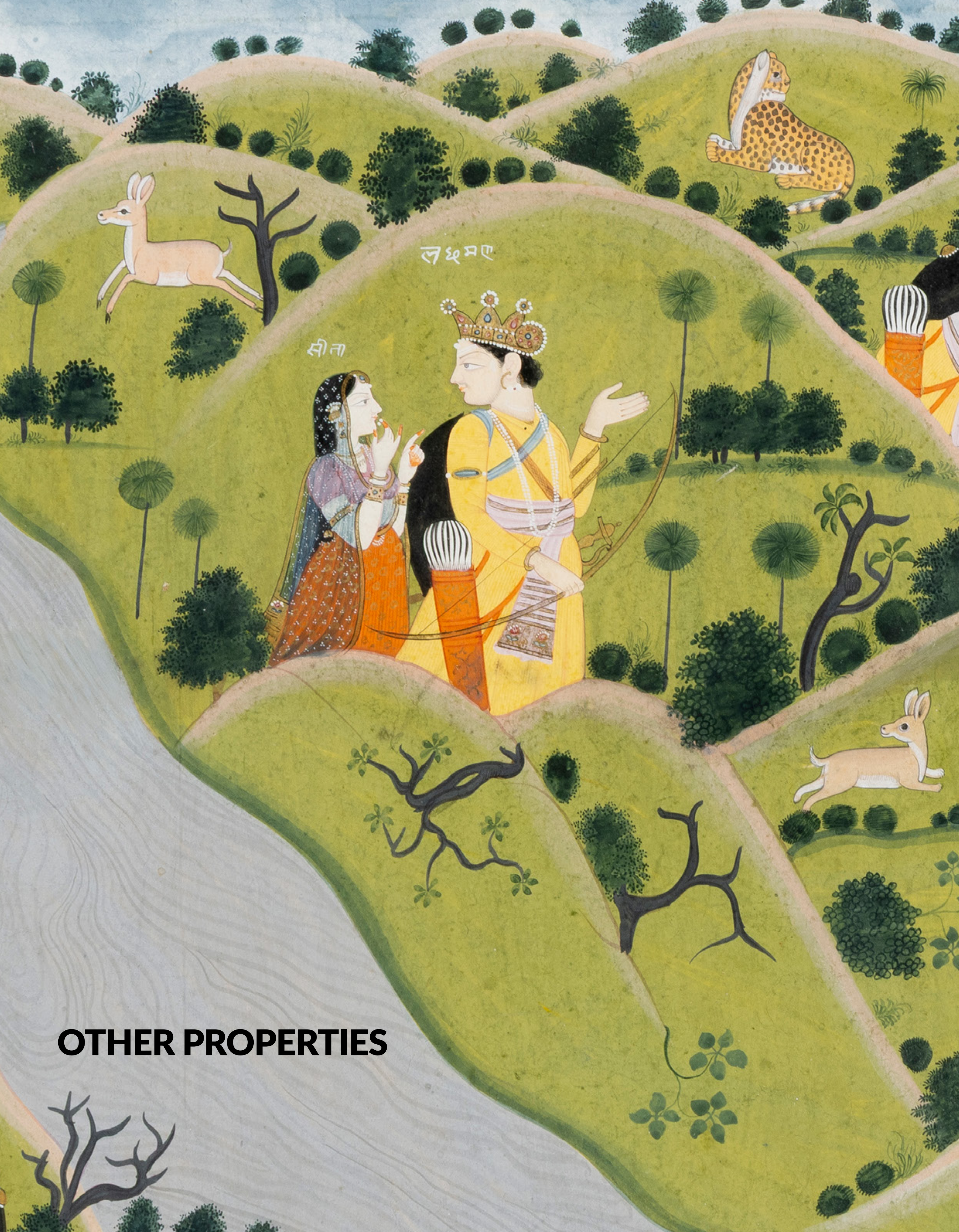
£2,000-3,000

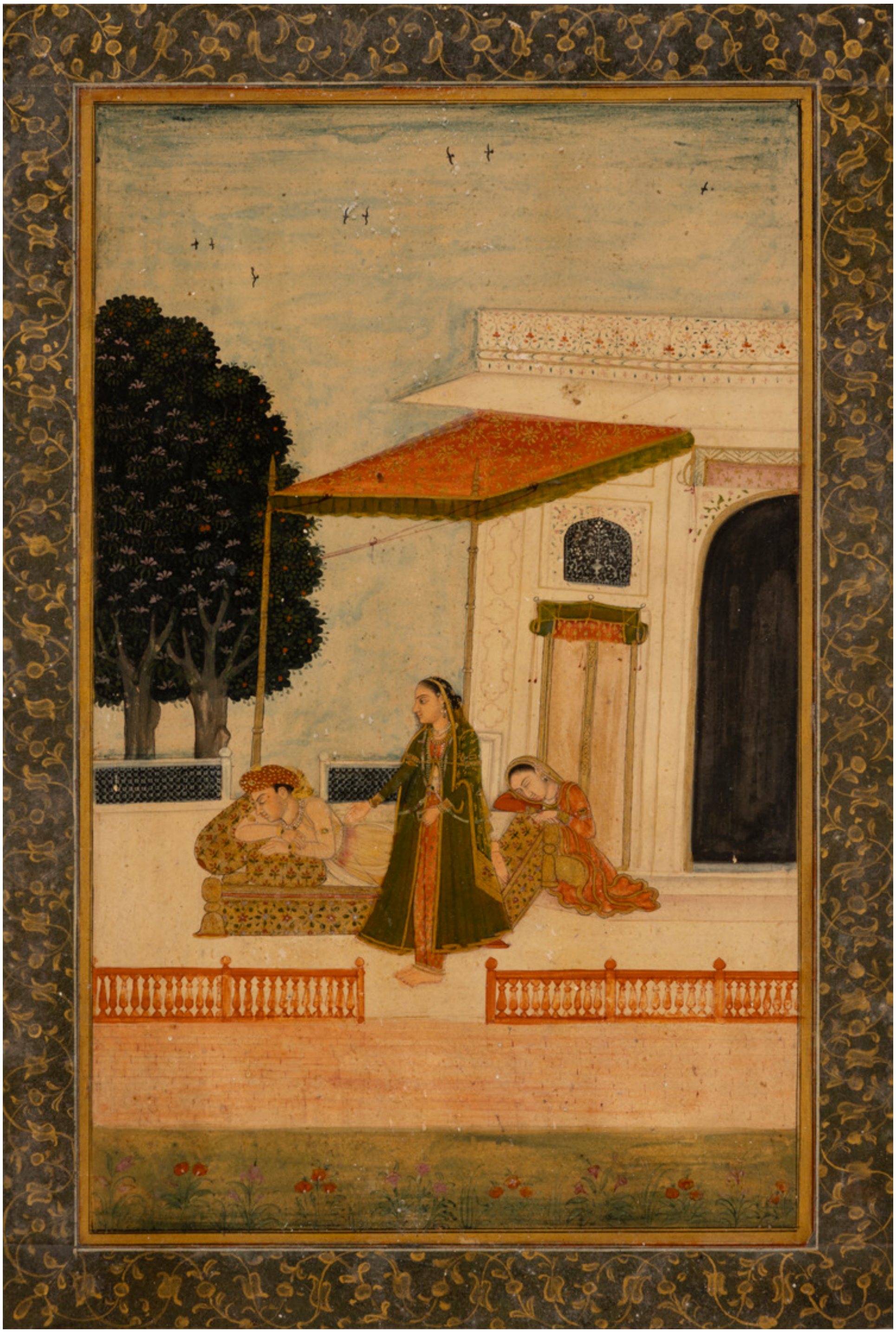
Provenance:
25 Blythe Road, London, 13 November 2013.
The collection of a German enthusiast.

Painting flourished at Mandy, the capital of the Central Indian state Malwa, during the fifteenth and sixteenth centuries with the romance of Baz Bahadur (r. 1554-1561) and the Hindu courtesan and poetess Rupmati giving authors and artists key inspiration for their works in this part of Eastern and Central India. Painting at Malwa diminished somewhat following the sack of Mandu by the Mughals in 1561. This was later revived in the first half of the seventeenth century at Rajgarh, a Rajput state in Malwa, with bold colours incorporated in to the earlier style and the illustrating of Hindu religious texts being popular subjects. Interestingly, Malwa artists seem not to have been influenced by Mughal ateliers at this time.

For further discussion, see E. Binney, *Rajput Miniatures from the Collection of Edwin Bonney, 3rd*, Portland, Oregon, 1968, no.s 42 and 43. For another painting from the same series in the San Diego Museum of Art, see accession number 1990.613.

OTHER PROPERTIES





76

AN ILLUSTRATION FROM A RAGAMALA SERIES: DESI RAGINI

INDIA, UTTAR PRADESH, LUCKNOW, CIRCA 1760

gouache on paper heightened in gold, black, red and white margin rules, gold floral decorated navy blue border, and gold sprinkled outer border, depicting a bejewelled prince sleeping on his day bed with a courtesan asleep at his feet, a bejewelled lady stands over him as if to wake him up, all on a Mughal-style palace terrace, a tree line behind, old varnish on surface, mounted, glazed and framed

sight size: 35.2cm x 25.5cm

£2,000-3,000

Provenance:
Private Somerset collection.

This scene is unusual and rather charming. Not only is the main protagonist asleep but so is one of his female attendants, most likely a courtesan. The main female protagonist appears to be trying to wake him. The closest comparison in terms of subject matter is Desi Ragini (see K. Ebeling, *Ragamala Painting*, 1973, p. 247).

77

A RARE SILVER ROSEWATER SPRINKLER WITH THE COAT OF ARMS OF THE ROYAL STATE OF NAMUDAG

INDIA, EARLY 18TH CENTURY

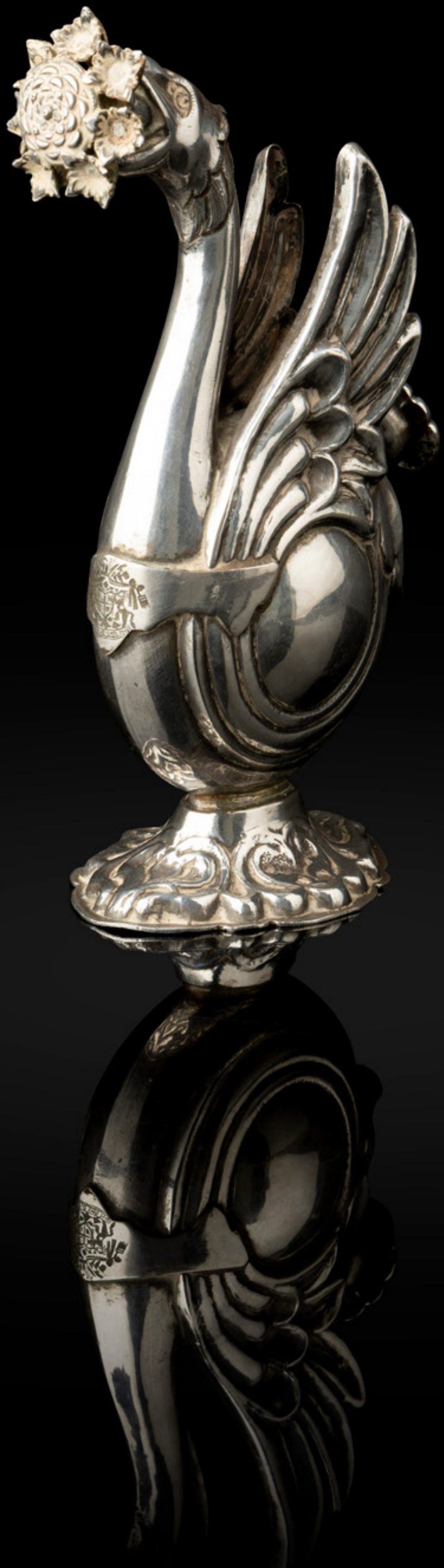
the body in the shape of a stylised bird, with flowerhead finial extending from the mouth and lotus-petalled stopper at the back, the arms of the Namudag Raj on the breast

17.5cm high, 253.4 gr.

£10,000-15,000

Formed from solid silver, this superb rosewater sprinkler takes the form of a stylised bird, possibly representing a *hamsa*. This is a mythical aquatic bird, sometimes identified as a duck or goose, although the present example lacks the comb with which the *hamsa* is normally shown [Untracht, O., *Traditional Jewellery of India*, Thames and Hudson, 2008, p. 266].

The Namudag Rajas are descended from the Surwar Rajputs and established their rule in the Palamu region (south of Varanasi, in the modern state of Jharkand) after being driven out by the attacks of the Mughal emperor Aurangzeb. Raja Namudag (r. 1687-1703) established the Raj named after him. This *gulabpash*, which would have been used to perfume wash and perfume hands before eating, prominently displays the arms of this dynasty and would have been made under the rule of Raja Namudag himself, or his successor Raja Baidhnath Singh (r. 1703-40).



78

A SUPERB BIDRI SILVER INLAY BASIN AND LID DECORATED WITH POPPY SPRAYS

INDIA, DECCAN, LATE 17TH CENTURY/ EARLY 18TH CENTURY

with typical globular body and wide upturned rim, with its original fitted pierced lid, the rim and body decorated with a wide band of repeat poppy sprays, the pierced lid with further floral decoration

19cm high; 37cm diameter

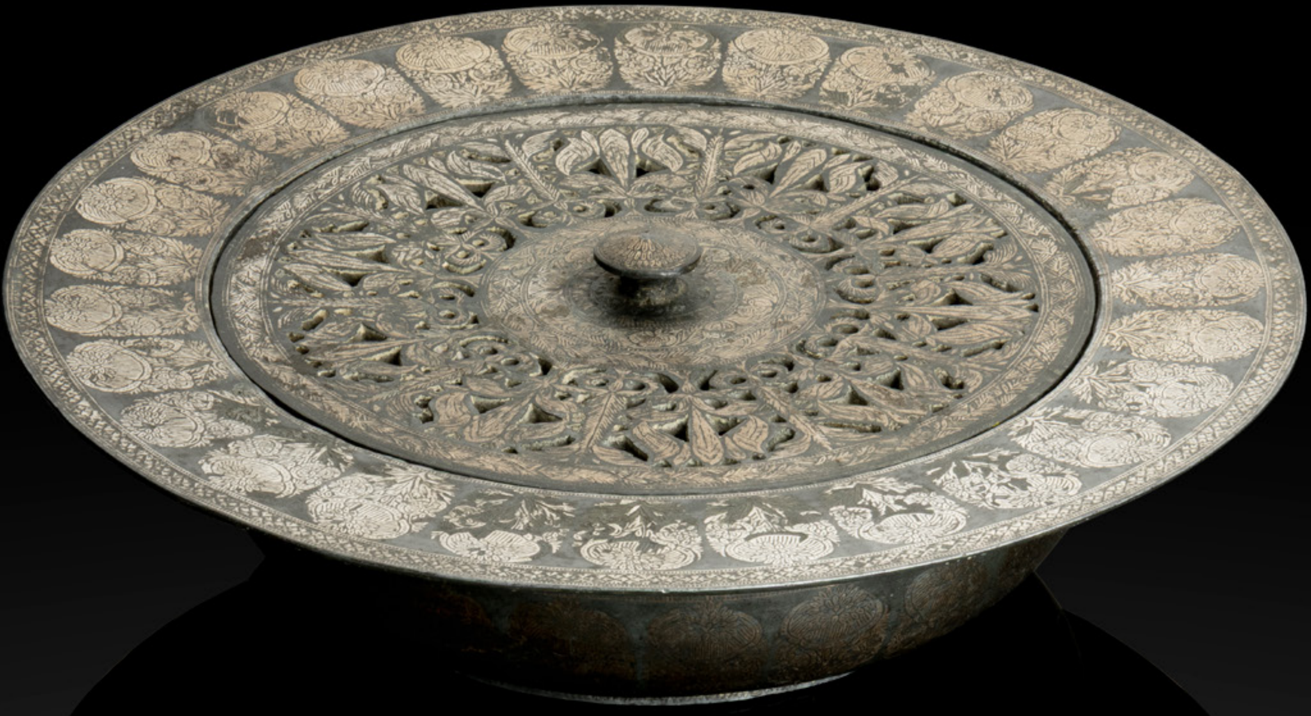
£8,000-12,000

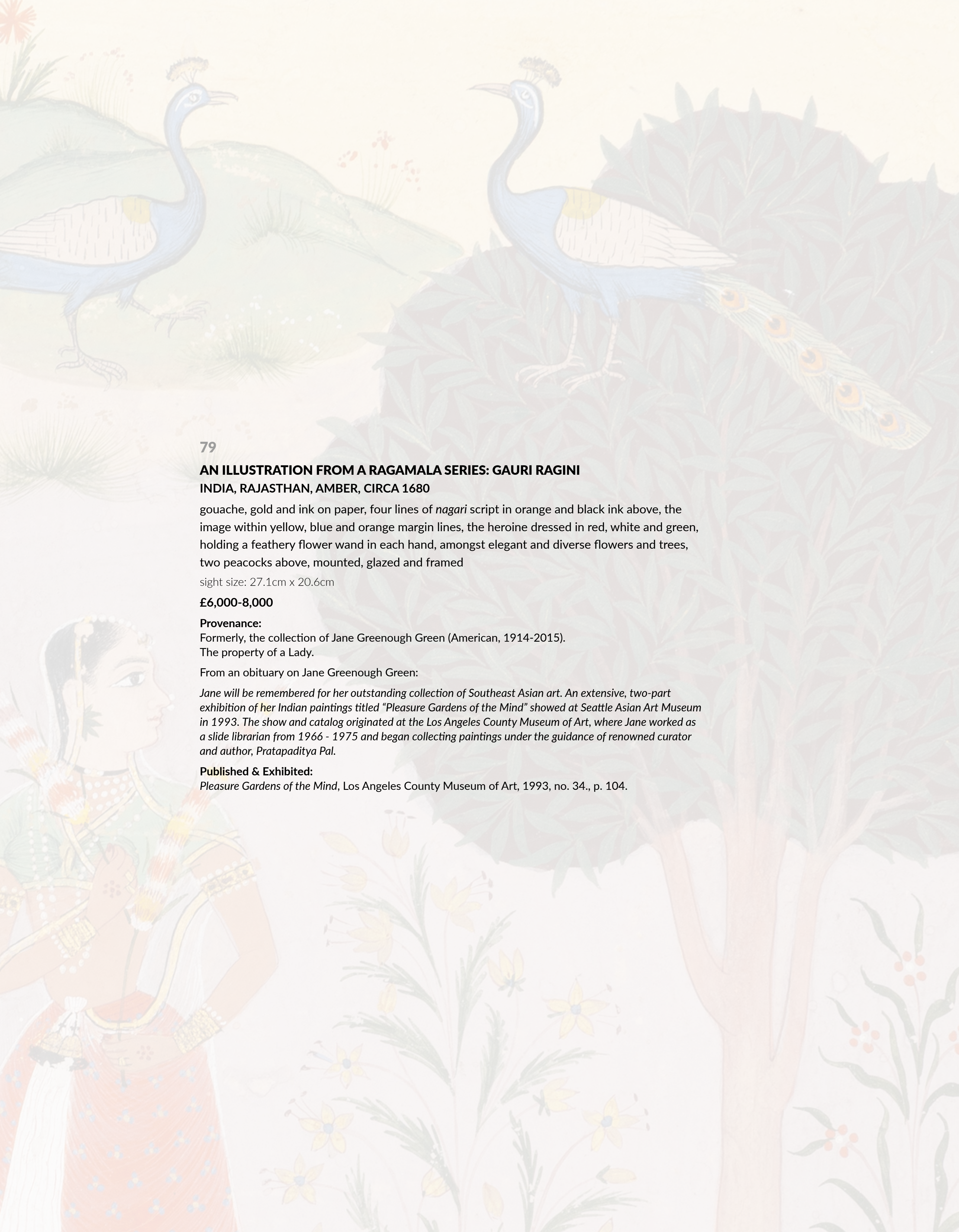
Bidri refers to the distinctive metalwork tradition developed in the Islamic Deccan, centred in the city of Bidar, from which it takes its name. Produced from an alloy predominantly composed of zinc, Bidri ware is characterised by the intricate inlay of silver or brass, creating a striking contrast against the darkened metal surface.

The earliest surviving examples, such as the present piece, date to the 17th century. This basin originally formed part of a ewer and basin set, essential in the Islamic world for ablution rituals—the washing of hands before and after meals, and prior to prayer. The ewer would have rested on the pierced grate fitted within the recessed rim above the water chamber of the basin, allowing water to drain neatly below.

Only one complete matching set of this type is known today. Among surviving examples, basins are considerably rarer than ewers, underlining the significance of this piece (*see:* Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, 1997, p. 169.). In addition, it is rare to find a basin with its original lid or pierced grate, such as in the present lot. For another basin with its matching lid, see op. cit no. 246.

The striking repeat design of poppy sprays around the rim and body of the basin is highly attractive and desirable.





79

AN ILLUSTRATION FROM A RAGAMALA SERIES: GAURI RAGINI

INDIA, RAJASTHAN, AMBER, CIRCA 1680

gouache, gold and ink on paper, four lines of *nagari* script in orange and black ink above, the image within yellow, blue and orange margin lines, the heroine dressed in red, white and green, holding a feathery flower wand in each hand, amongst elegant and diverse flowers and trees, two peacocks above, mounted, glazed and framed

sight size: 27.1cm x 20.6cm

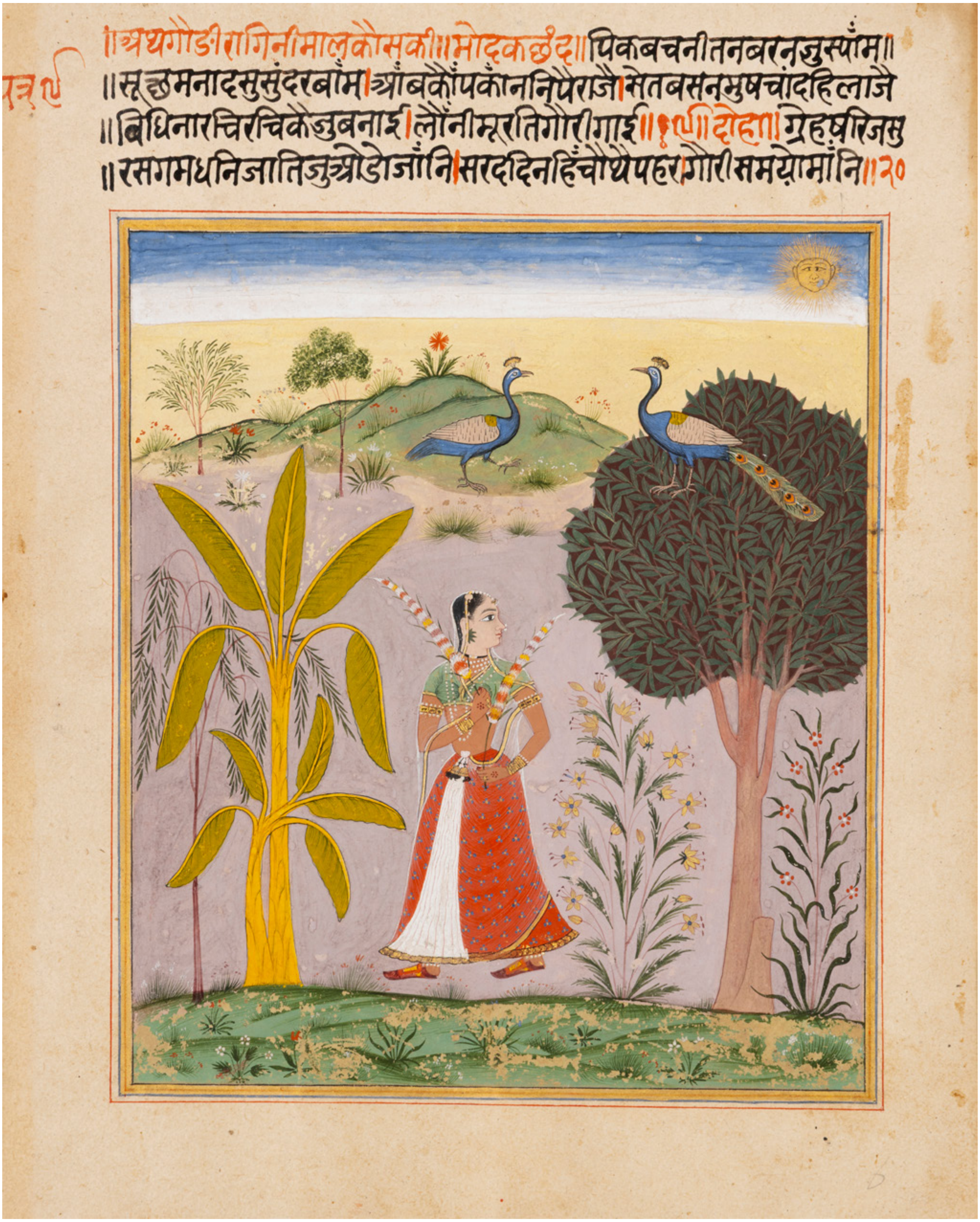
£6,000-8,000

Provenance:
Formerly, the collection of Jane Greenough Green (American, 1914-2015).
The property of a Lady.

From an obituary on Jane Greenough Green:

Jane will be remembered for her outstanding collection of Southeast Asian art. An extensive, two-part exhibition of her Indian paintings titled "Pleasure Gardens of the Mind" showed at Seattle Asian Art Museum in 1993. The show and catalog originated at the Los Angeles County Museum of Art, where Jane worked as a slide librarian from 1966 - 1975 and began collecting paintings under the guidance of renowned curator and author, Pratapaditya Pal.

Published & Exhibited:
Pleasure Gardens of the Mind, Los Angeles County Museum of Art, 1993, no. 34., p. 104.



पत्र ९

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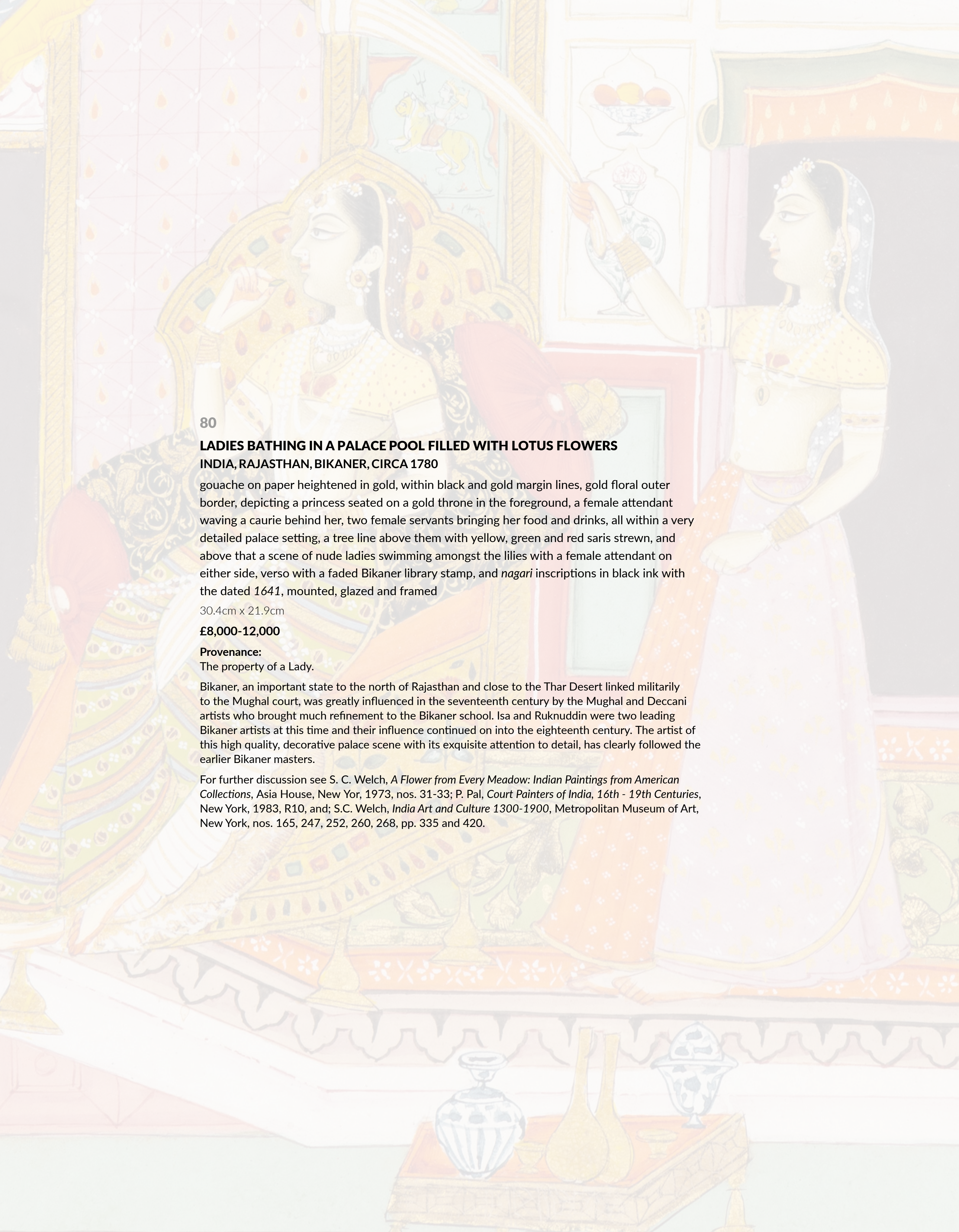


80

LADIES BATHING IN A PALACE POOL FILLED WITH LOTUS FLOWERS

INDIA, RAJASTHAN, BIKANER, CIRCA 1780

gouache on paper heightened in gold, within black and gold margin lines, gold floral outer border, depicting a princess seated on a gold throne in the foreground, a female attendant waving a caurie behind her, two female servants bringing her food and drinks, all within a very detailed palace setting, a tree line above them with yellow, green and red saris strewn, and above that a scene of nude ladies swimming amongst the lilies with a female attendant on either side, verso with a faded Bikaner library stamp, and *nagari* inscriptions in black ink with the dated *1641*, mounted, glazed and framed

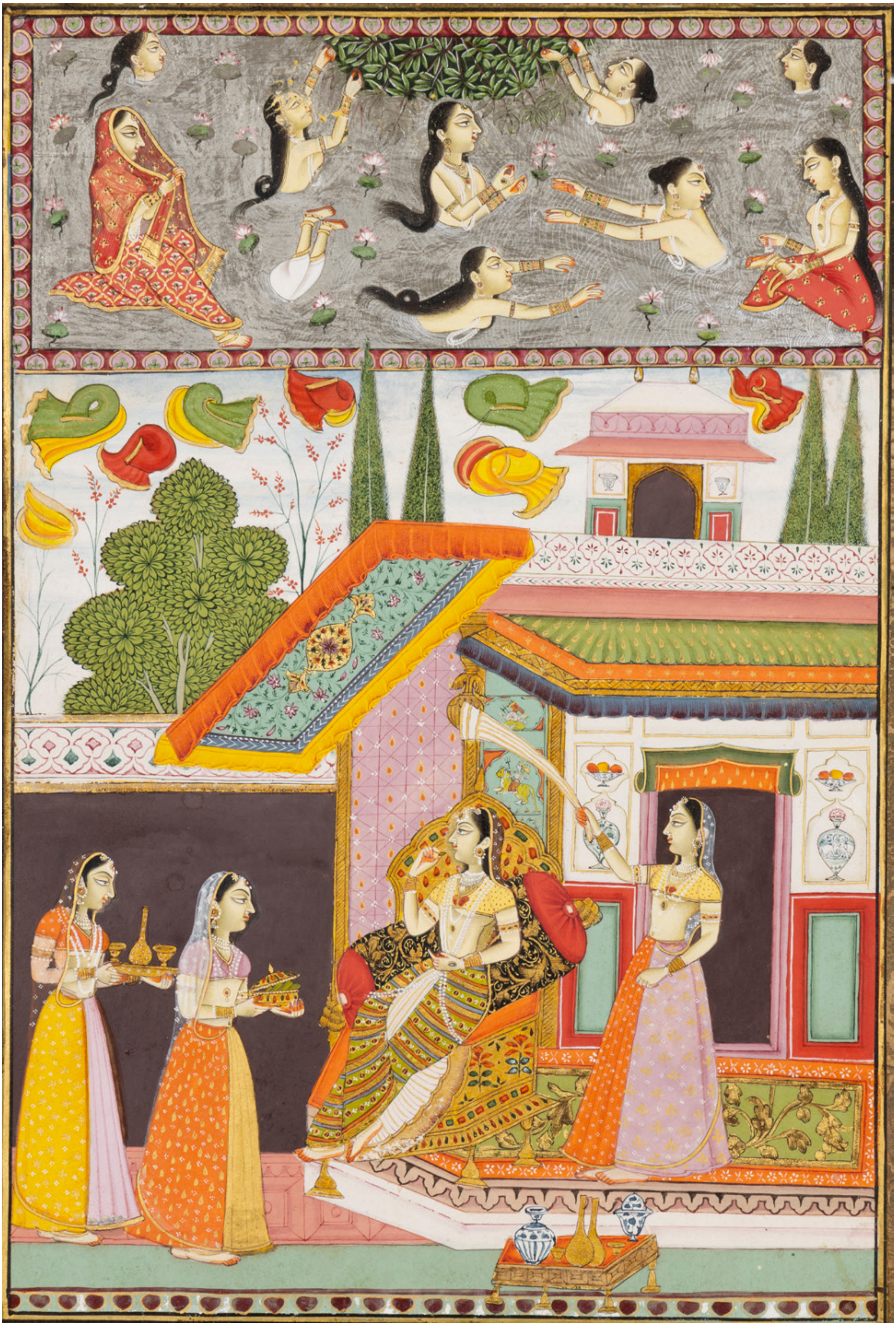
30.4cm x 21.9cm

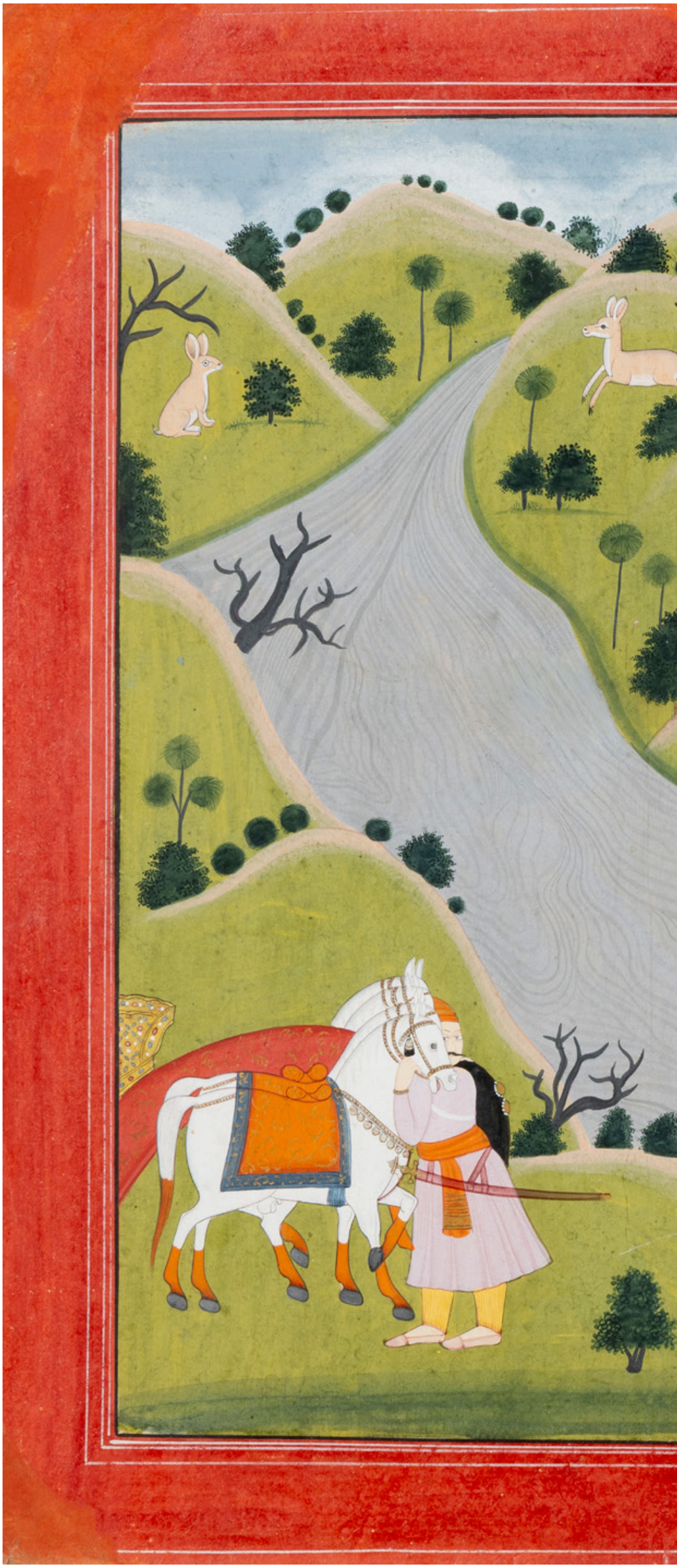
£8,000-12,000

Provenance:
The property of a Lady.

Bikaner, an important state to the north of Rajasthan and close to the Thar Desert linked militarily to the Mughal court, was greatly influenced in the seventeenth century by the Mughal and Deccani artists who brought much refinement to the Bikaner school. Isa and Ruknuddin were two leading Bikaner artists at this time and their influence continued on into the eighteenth century. The artist of this high quality, decorative palace scene with its exquisite attention to detail, has clearly followed the earlier Bikaner masters.

For further discussion see S. C. Welch, *A Flower from Every Meadow: Indian Paintings from American Collections*, Asia House, New Yor, 1973, nos. 31-33; P. Pal, *Court Painters of India, 16th - 19th Centuries*, New York, 1983, R10, and; S.C. Welch, *India Art and Culture 1300-1900*, Metropolitan Museum of Art, New York, nos. 165, 247, 252, 260, 268, pp. 335 and 420.





81

AN ILLUSTRATION FROM THE ‘NADAUN’ RAMAYANA: LAKSHMANA ATTENDING TO SITA IN A HILLY FOREST

INDIA, PUNJAB HILLS, KANGRA, CIRCA 1800-20

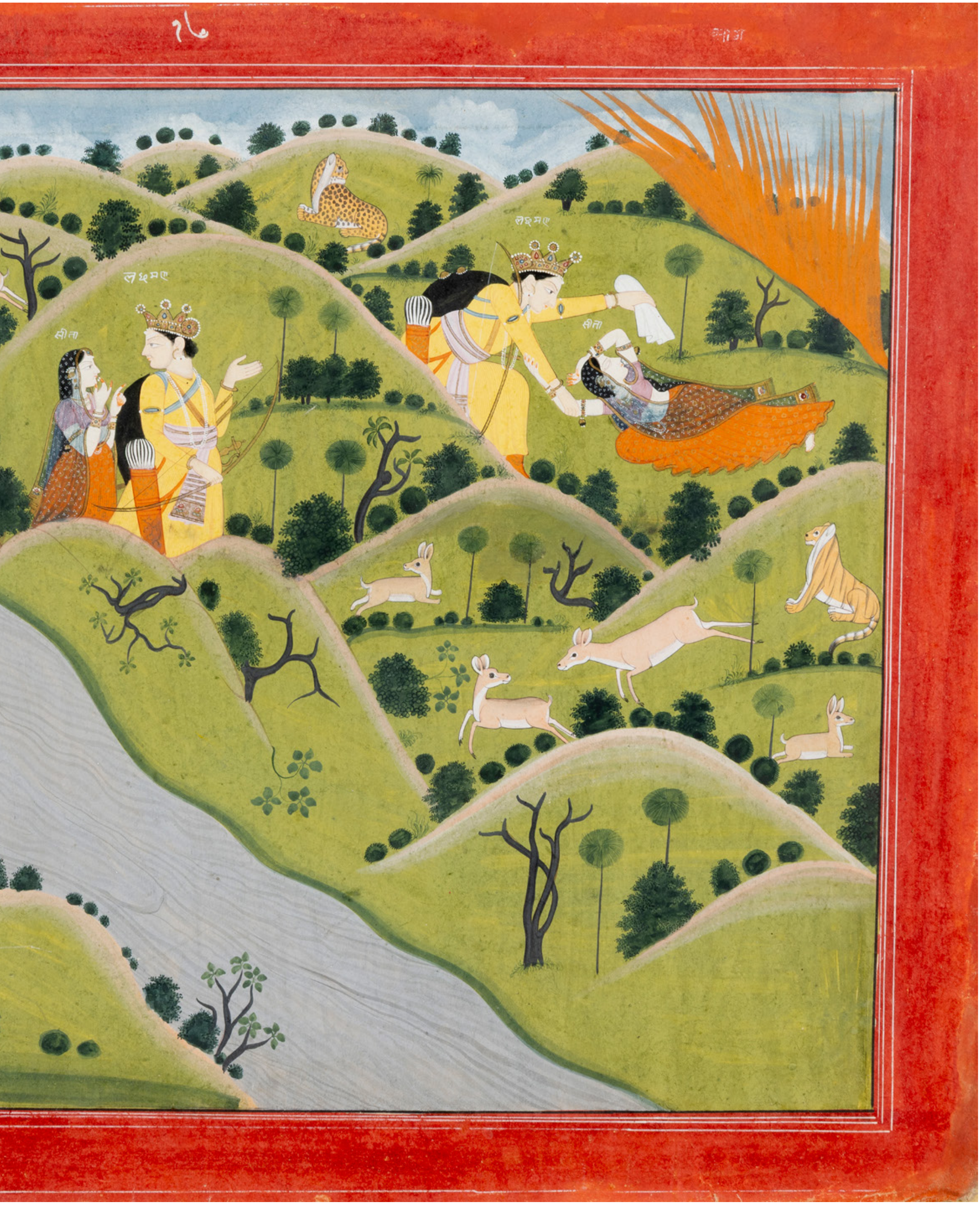
gouache on paper heightened in gold, red border within black and white margin rules, the scene from bottom left depicts *Lakshmana's* white-horse drawn carriage attended by a groom, across the river, *Lakshmana*, dressed in yellow with his characteristic crown and bow and arrow, is turning left towards *Sita*, the upper right hand side shows Laskhmana fanning *Sita* to sleep, a large red wing can be seen in the upper right hand corner, all against a hilly and wooded landscape with wild deer and tigers, with short inscriptions in black and white ink, twenty-five lines in Sanskrit on the reverse, mounted, glazed and framed

34.2cm x 43.6cm

£10,000-15,000

Provenance:
The property of a Lady.

The Nadaun Ramayana is characterised by its large landscape size and bright red border, its hilly and wooded landscape, often portraying a river such as in this example. It is known as Nadaun because it emerged from the Nadaun prinicipality, one leaf of which is in the Himachal State Museum, Simla. Further extent folios are in the Brooklyn Museum (accession number 75.203.2), the Los Angeles County Museum of Art (AC1999.27.45), and the National Museum of New Delhi. Another formed the collection of Jane Greenough Green, see *Pleasure Gardens of the Mind: Indian Paintings from the Jane Greenough Green Collection*, exhibition catalogue, 1993, no. 15.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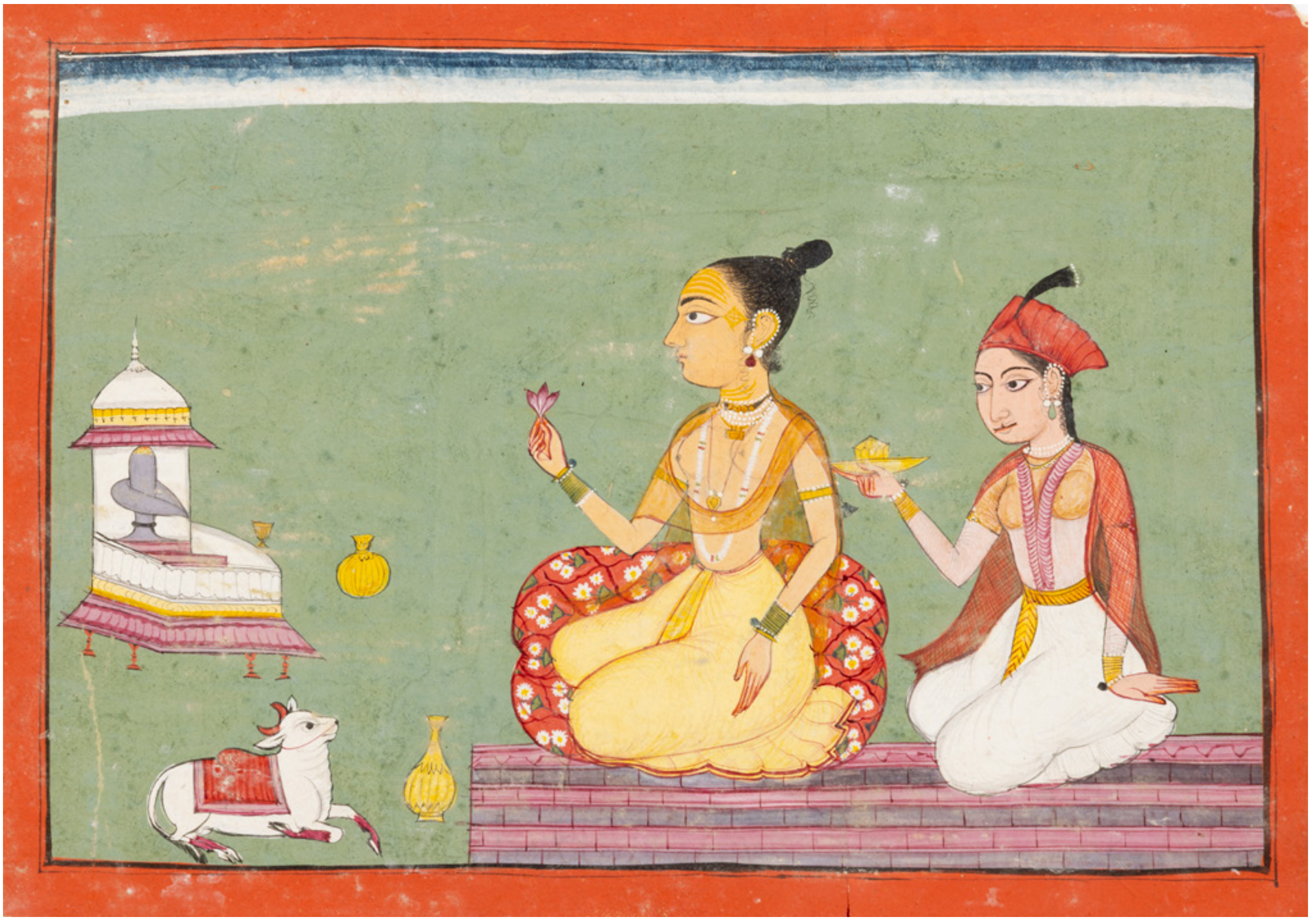


82

AN ILLUSTRATION FROM A RAGAMALA SERIES: BHAIRAVI RAGINI

INDIA, PUNJAB HILLS, MANKOT, 18TH CENTURY

gouache on paper, black margin line with red border, depicting two ladies sitting on a purple and pink carpet, holding offerings and worshipping a lingam shrine with the bull *Nandi*, on a green ground, mounted, glazed in a box frame

13cm x 18.5cm

£4,000-6,000

83‡

AN ILLUSTRATION FROM THE BHAGAVATA PURANA: BRAHMA WORSHIPPED BY A RULER AND DEVOTEES ON A MOUNTAINSIDE

INDIA, MEWAR, CIRCA 1710-20

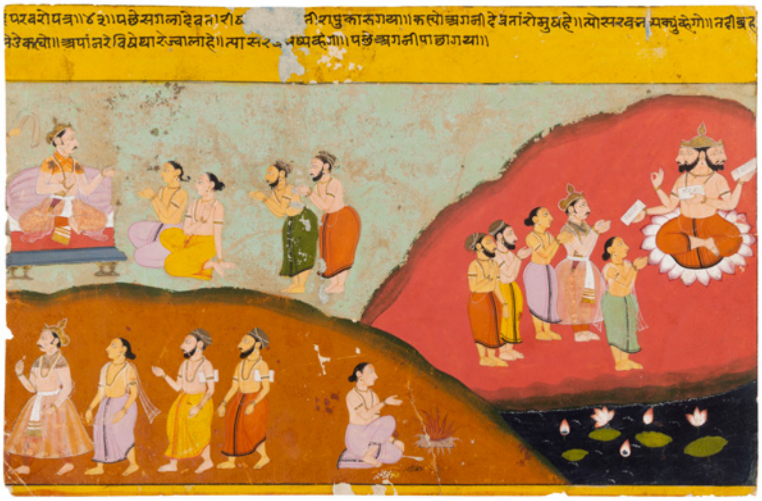
gouache on paper heightened in gold, with two lines of *nagari* script in black ink on a yellow ground above, trimmed on either side, the image displaying three different narratives starting above against a greenish background, four brahmins pleading with the god *Indra*, then against a red background the same devotees are seen accompanying *Indra* to worship Brahma who gives them some sacred text, finally against a brown background, the group takes leave, with one of the Brahmins lighting a sacred fire towards Brahma, a pond with Lillies to the right foreground

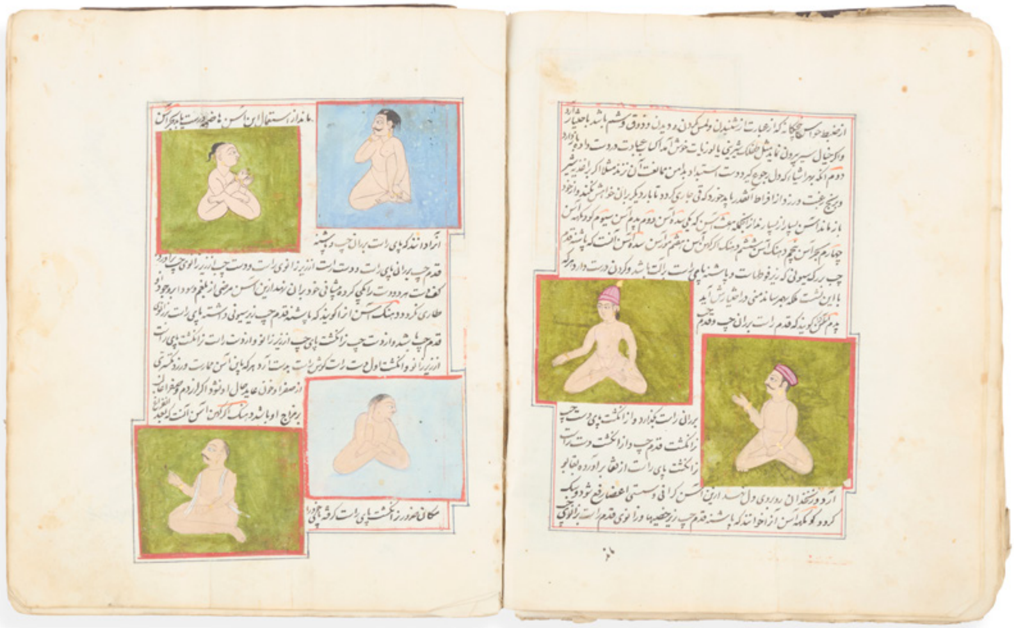
22.6cm x 34.8cm

£400-500

Provenance:
Private collection, Spain.

For a comparable in the *Detroit Institute of Arts Museum*, see accession nos. 70.730-70.747, and 60.394-60.413.





84

AN ILLUSTRATED COPY OF MUHIT-I MA'RIFAT ('OCEAN OF KNOWLEDGE' OR YOGA)

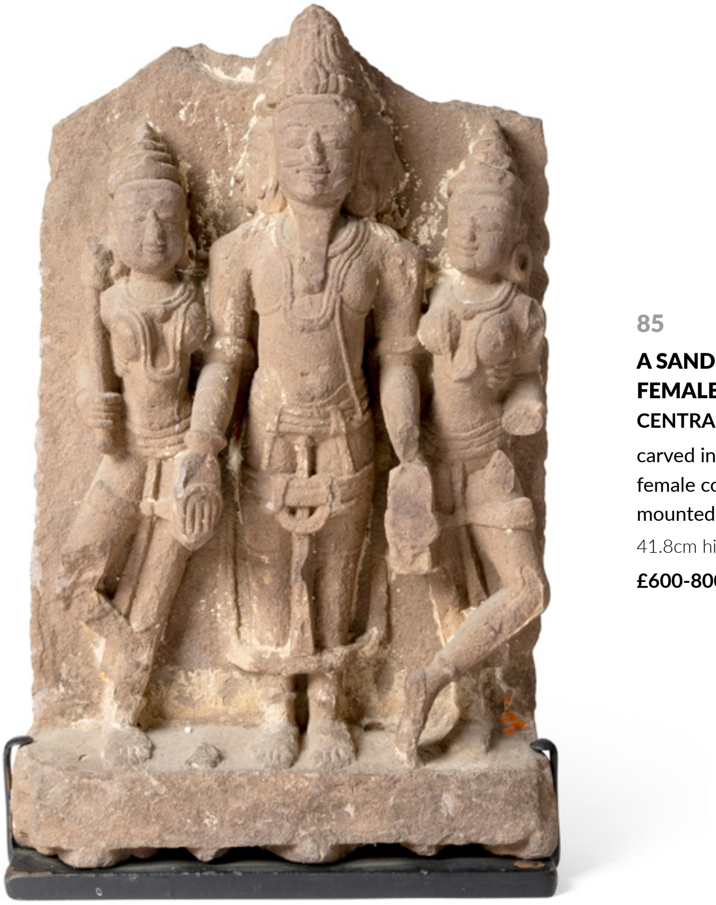
INDIA, MAHARASHTRA AND RAJASTHAN, DATED 1832

[colophon:] by Ray Satidas, son of Ram Bhai, of the Khatri people [qawm] … copied in Mumbai by Muhammad Baqir … Jumada al-Awwal 1237 AH [i.e. January/February 1832]. Persian manuscript in black ink on wove paper, 43 leaves, (25.7 x 20.6cm), 17 lines to the page, *nasta'liq* script, rubricated headings and emphasis markings, illustrated with some 40 Indian School miniatures in gouache including depictions of yoga stances and Hindu deities (on pasted-in slips). Bound with a continuation of 2 separate texts both copied by Muhammad Baqir on the same date as the main text and in the same style, these comprising 105 leaves (the volume in total therefore containing 148 leaves), the first additional text containing one miniature. Contemporary leather binding, covers detached, occasional damp-staining, near-contemporary inscription in Persian to initial blank

Folio: 25.8cm x 20.8cm

£600-800

Another manuscript copy of this work is listed by E. Denison Ross and Edward G. Browne in their *Catalogue of Two Collections of Persian and Arabic Manuscripts preserved in the India Office Library* (1902, p. 89), where it is described as 'a treatise on metaphysics, yoga and divination, principally based on the Hindi work Svarodaya of Charana Dasa, the pupil of Sukhadevaji'. They name the author as Satidas son of Ram Bha'i, of the Khatri caste, known poetically is 'Arif, resident in the parganah of Kaythal, the ancient Kapistala', presumably transcribing the colophon in the copy described, and note the date of composition as 1167 AH. The work contains dedicated chapters on Sankhya, Raja and Hatha yoga, and chapters with titles including 'On the knowledge of the colours of the elements' and 'On the knowledge of death and life'.



85

A SANDSTONE RELIEF OF BRAHMA AND HIS FEMALE CONSORTS

CENTRAL INDIA, 12TH CENTURY

carved in relief with Brahma depicted in the middle, his female consorts Saraswati and Gayatri on either side, mounted on a stand

41.8cm high, 26cm wide, 8cm diameter

£600-800

86

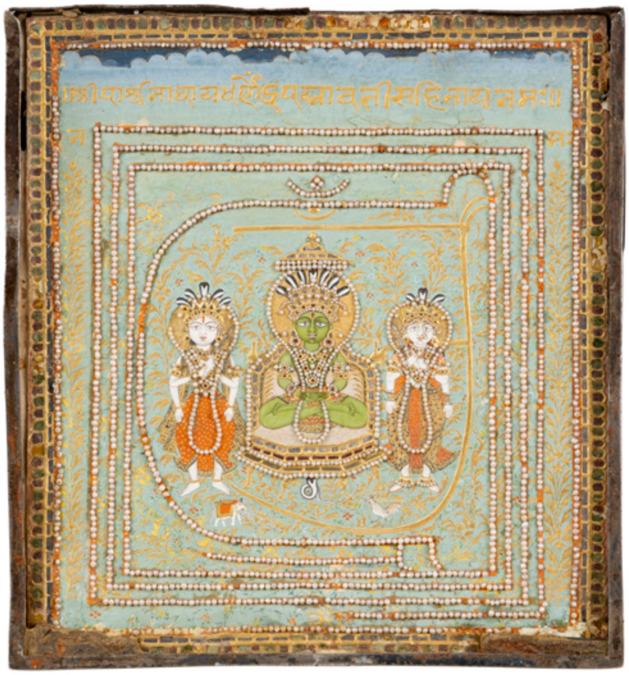
A JAIN SHRINE DEDICATED TO THE GODDESS MAHAVIRA

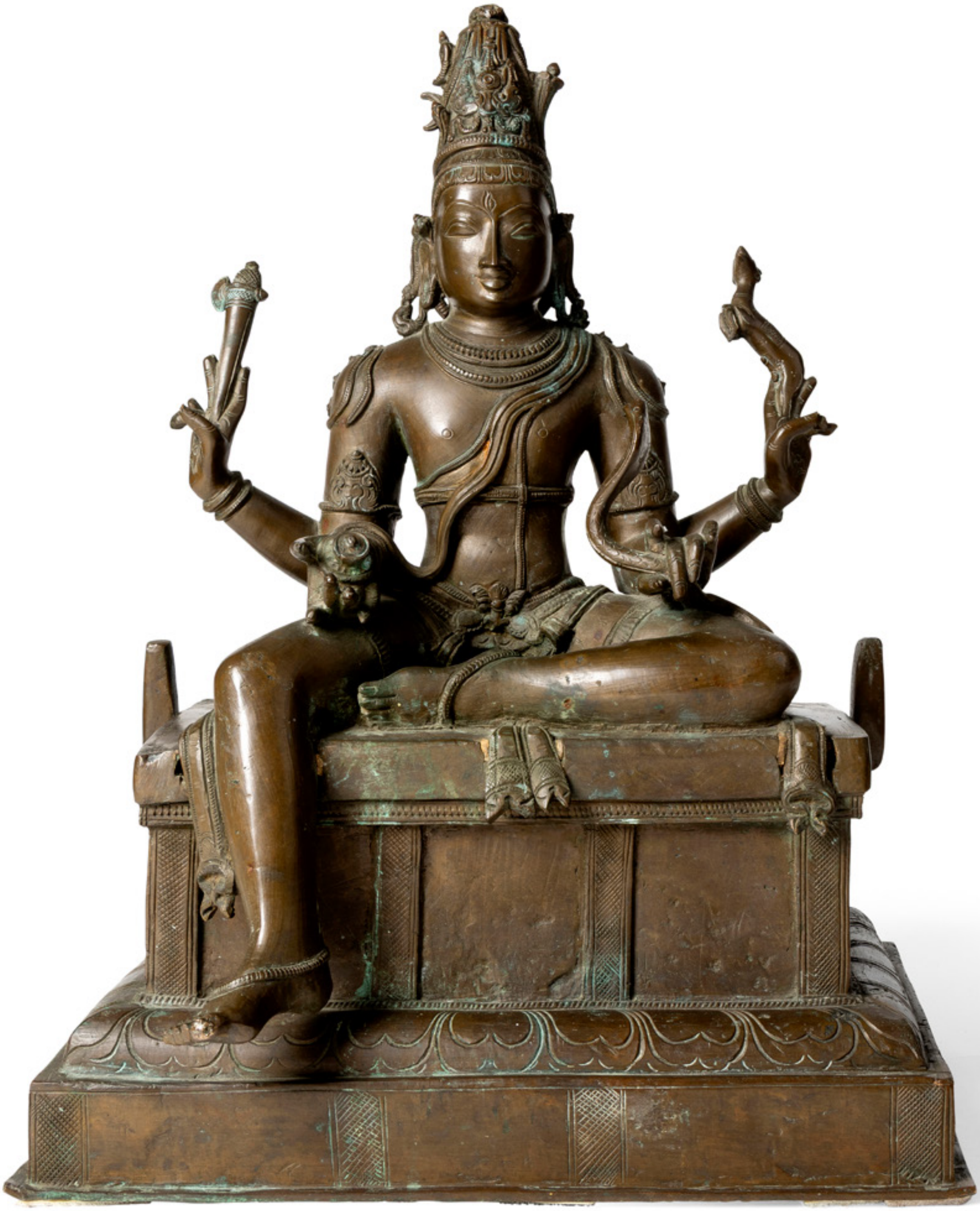
INDIA, LATE 19TH CENTURY

gouache on paper heightened with gold, seed pearls and semi-precious stones around the edge set in *kundan* style, one line in *nagari* script in gold above, depicting the goddess Mahaveera seated on a bejewelled throne, flanked by two attendants, a diminutive chicken and elephant at their feet, within a metal frame

16.5cm x 15.4cm

£800-1,000





87

A LARGE BRONZE SEATED FIGURE OF SIVA

SOUTH INDIA, EARLY 20TH CENTURY

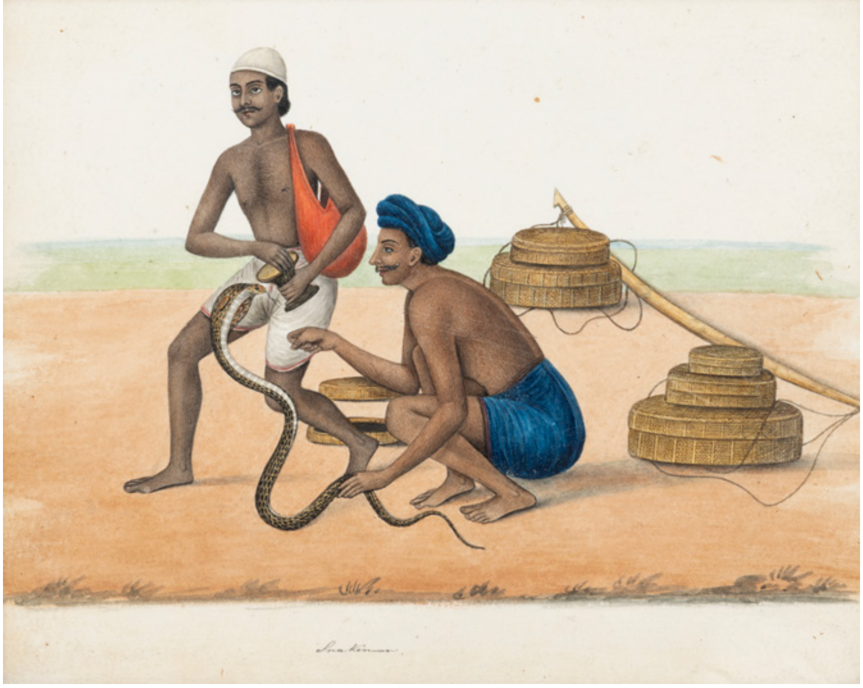
cast bronze, depicting Siva on a large stepped base with his various attributes

47.5cm high, 35.5cm wide, 22.4cm diameter

£2,000-3,000

Provenance:
Formerly, from a Manhattan Estate; purchased from Paul Anavian.

Depicted as powerful and robust, the four-armed deity sits in *lalita asana* on a lotus throne that is attached to a rectangular base. Siva holds a battle-axe and an antelope, while his front right hand makes the *abhaya mudra* or 'do not fear' gesture, and his left forms the *katakamukha* gesture. He wears a short dhoti, sacred cord, various ornaments, and a *siraschakra* lotus behind his tall *jata-mukuta* hair.



88

SNAKE CHARMERS

INDIA, COMPANY SCHOOL, PATNA, CIRCA 1820

watercolour on paper, identifying inscription in black ink below, depicting two men with a snake and their baskets, glazed and framed

16.1cm x 20.4cm

£500-700

Provenance:
Private Somerset collection.

89

TWO OFFICIALS

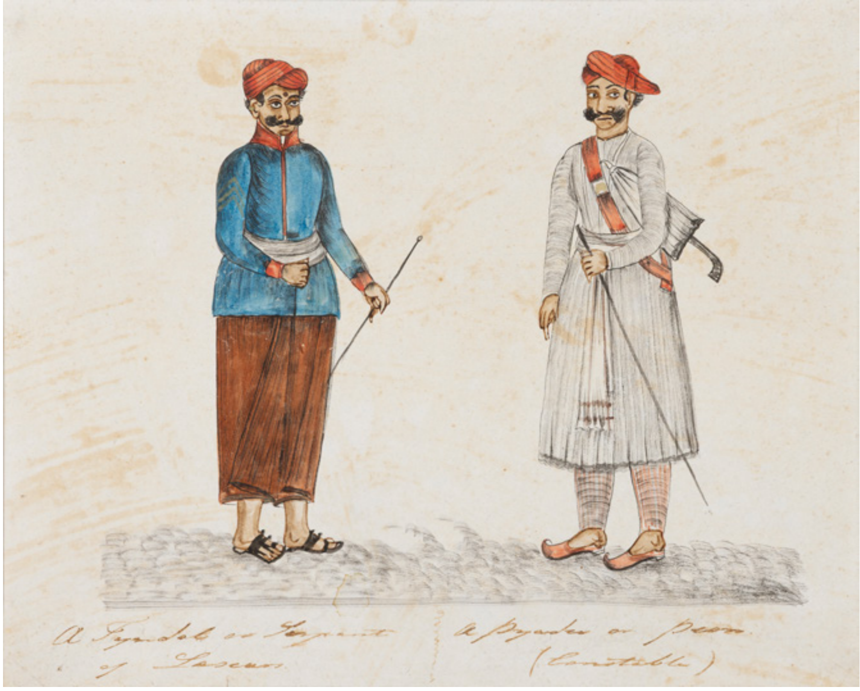
INDIA, COMPANY SCHOOL, PROBABLY PATNA, CIRCA 1815

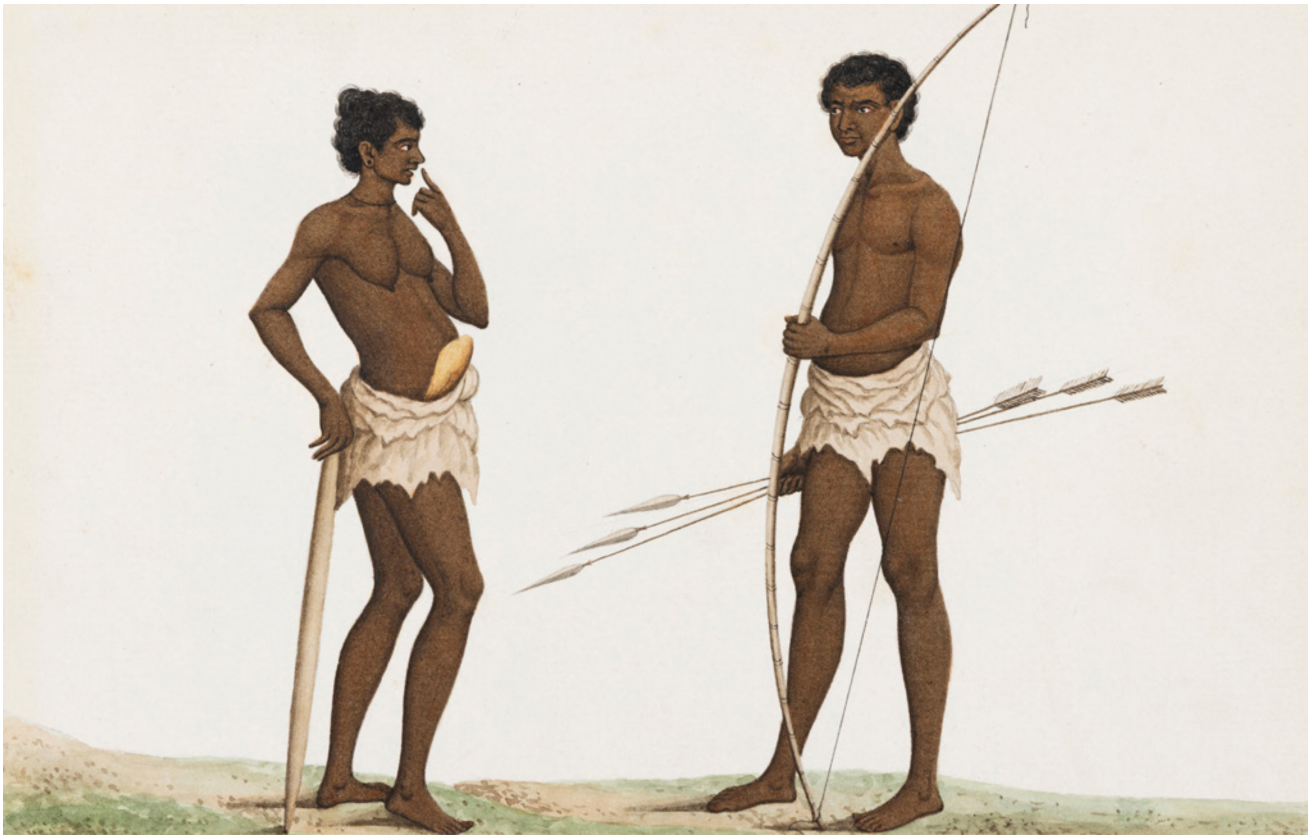
watercolour on card, depicting two officials standing side by side with moustaches holding on to staffs, identifying written inscriptions below each

sight size: 18.6cm x 23cm

£500-700

Provenance:
Private Somerset collection.


A Tyndal or Serjeant of Lascars
A Pyadar or Peon (Constable)



90

HILLMEN HUNTERS

SOUTH INDIA, COMPANY SCHOOL, MALABAR COAST, CIRCA 1837-40

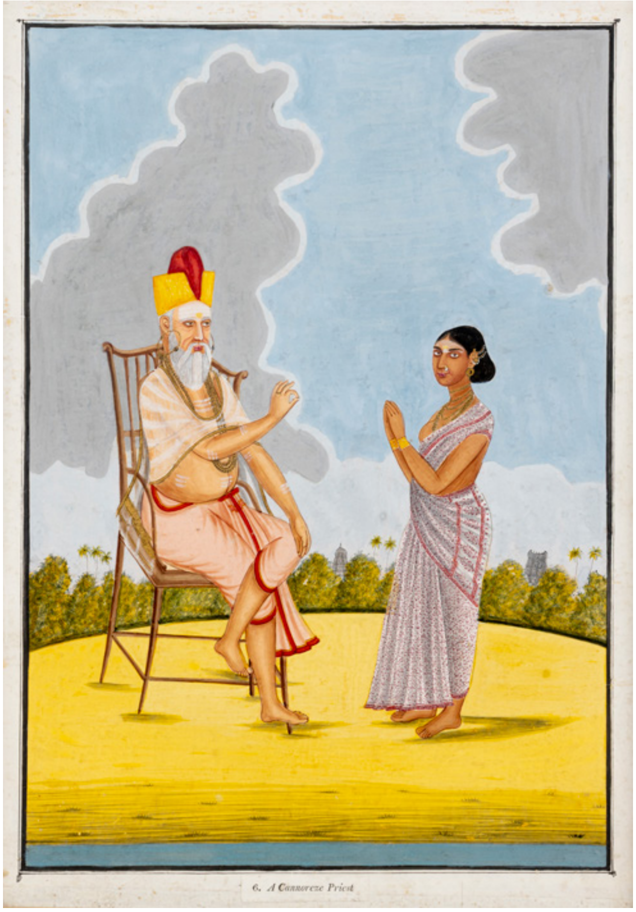
watercolour on paper, depicting a couple dressed in loin cloths facing each other, the male figure holding a bow and three long arrows, the female figure leaning on a staff, verso with notes in pencil, mounted, framed and glazed

12.4cm x 19.5cm

£1,200-1,800

Provenance:
From the Crening Album (formed 1842); Christie's, *Interiors*,, *Indian*, 4 October 2011, lot 48.
Private Somerset collection.

For an almost identical painting, see M. Archer, *Indian Miniatures and Folk paintings*, Exhibition Catalogue, Arts Council of Great Britain, London, 1967-69, no. 55 (illustrated in black and white).



91

FOUR PAINTINGS OF RELIGIOUS FIGURES, CASTE AND TRADESMEN

SOUTH INDIA, TANJORE, CIRCA 1800-10

gouache and gold on paper, black margins and white outer borders, each with identifying labels below as follows: *1. A Bramin and his Wife; 6. A Cannoreze Priest; 13. A Rope-maker; 17. A Washerman and his Wife, Chitty*, framed

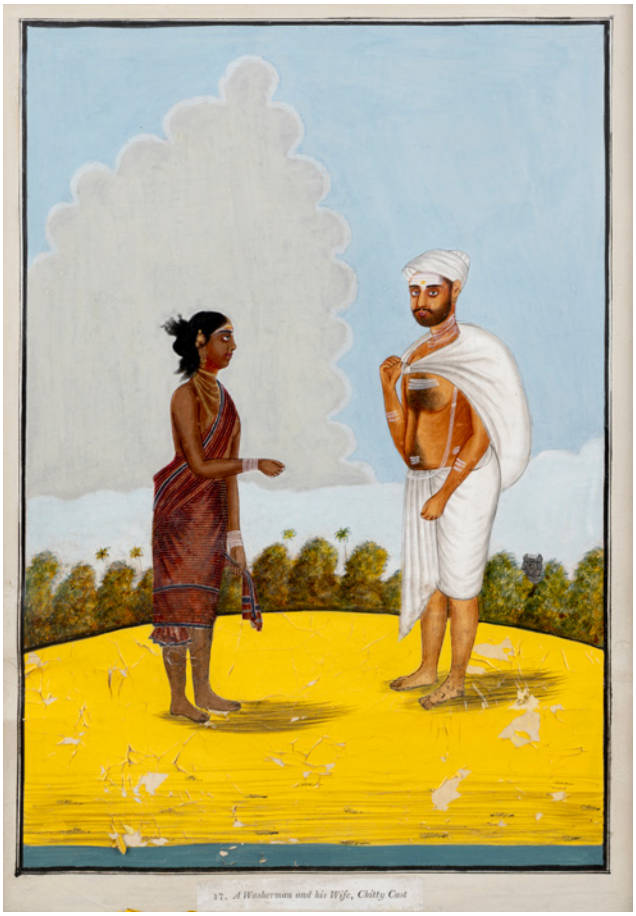
each 49cm x 29cm

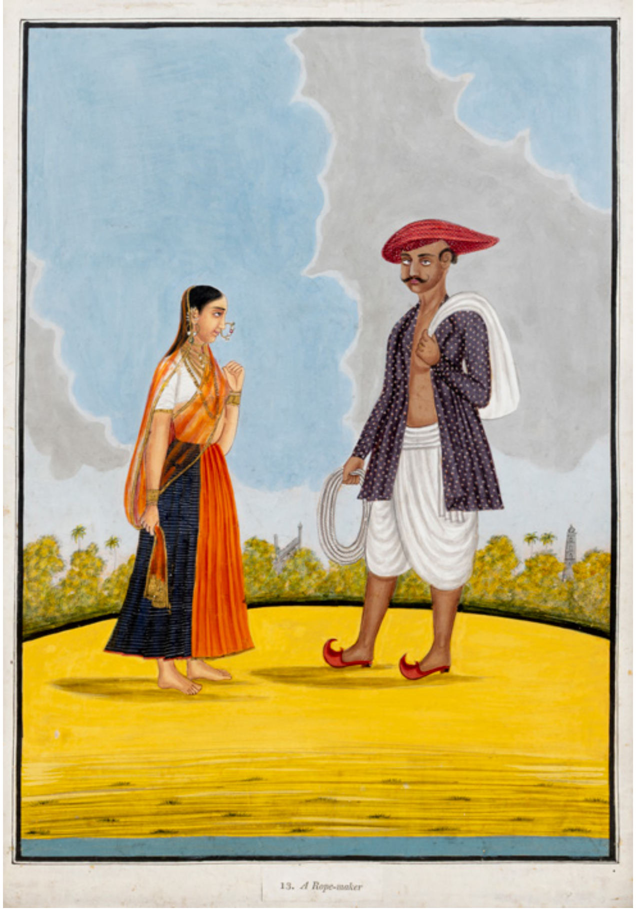
£3,000-4,000

Provenance:
Private Somerset collection.

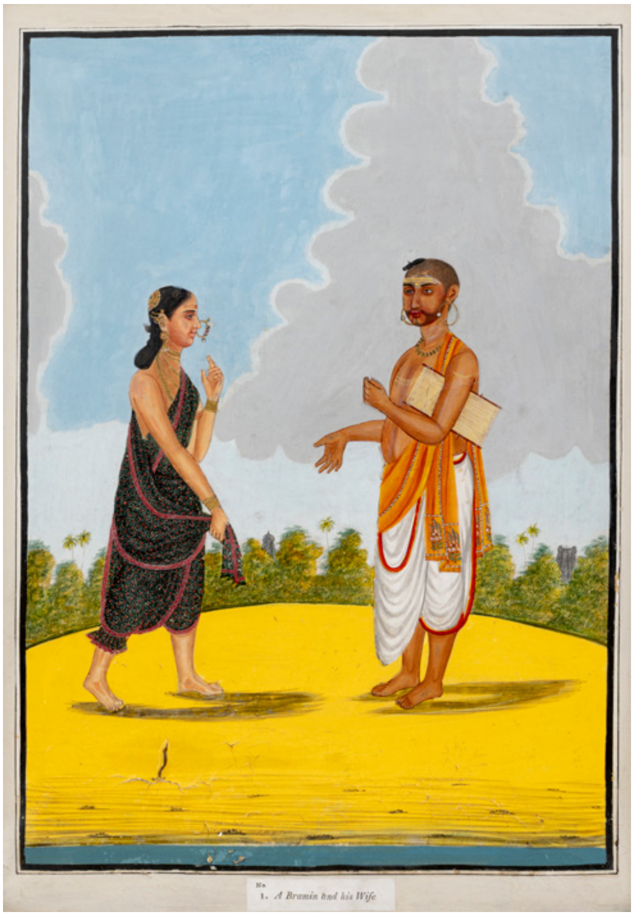
These paintings are charming reflections of life in South India produced by local artists commissioned by the British. They all follow the same format consisting of a green luscious and exotic forest on the horizon with architectural features above a yellow rounded ground below, and the sky with unusually large clouds, acting as the backdrop for two figures, usually a male and female.

For a discussion on Tanjore paintings, and comparable examples, see M. Archer, *Company Drawings in the British Library*, London, 1972, pp. 21-36 and plate 4.


17. A Washerman and his Wife, Chitty Cast

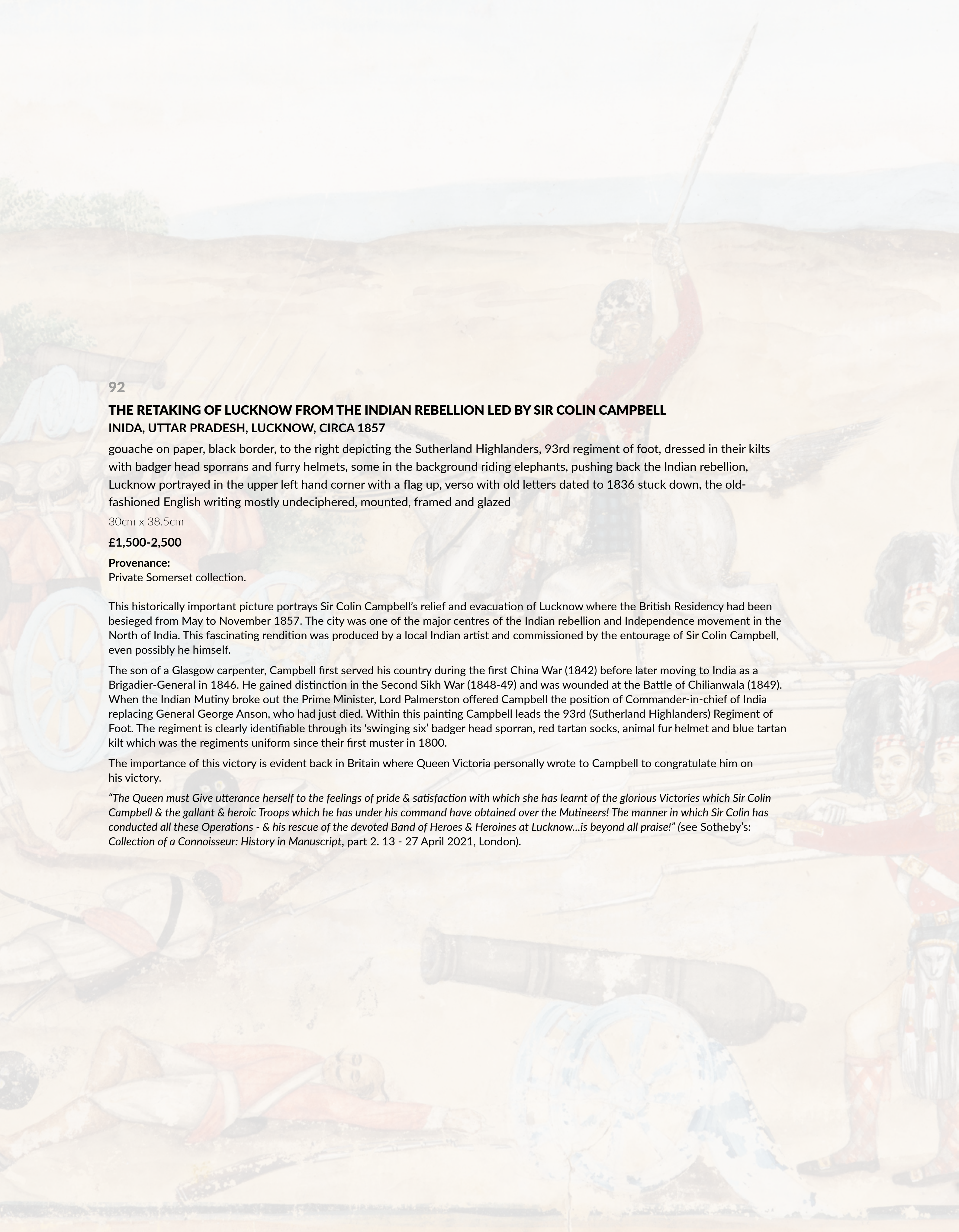


13. *A Rope-maker*



No

1. *A Bramin and his Wife*



92

THE RETAKING OF LUCKNOW FROM THE INDIAN REBELLION LED BY SIR COLIN CAMPBELL

INIDA, UTTAR PRADESH, LUCKNOW, CIRCA 1857

gouache on paper, black border, to the right depicting the Sutherland Highlanders, 93rd regiment of foot, dressed in their kilts with badger head sporrans and furry helmets, some in the background riding elephants, pushing back the Indian rebellion, Lucknow portrayed in the upper left hand corner with a flag up, verso with old letters dated to 1836 stuck down, the old-fashioned English writing mostly undeciphered, mounted, framed and glazed

30cm x 38.5cm

£1,500-2,500

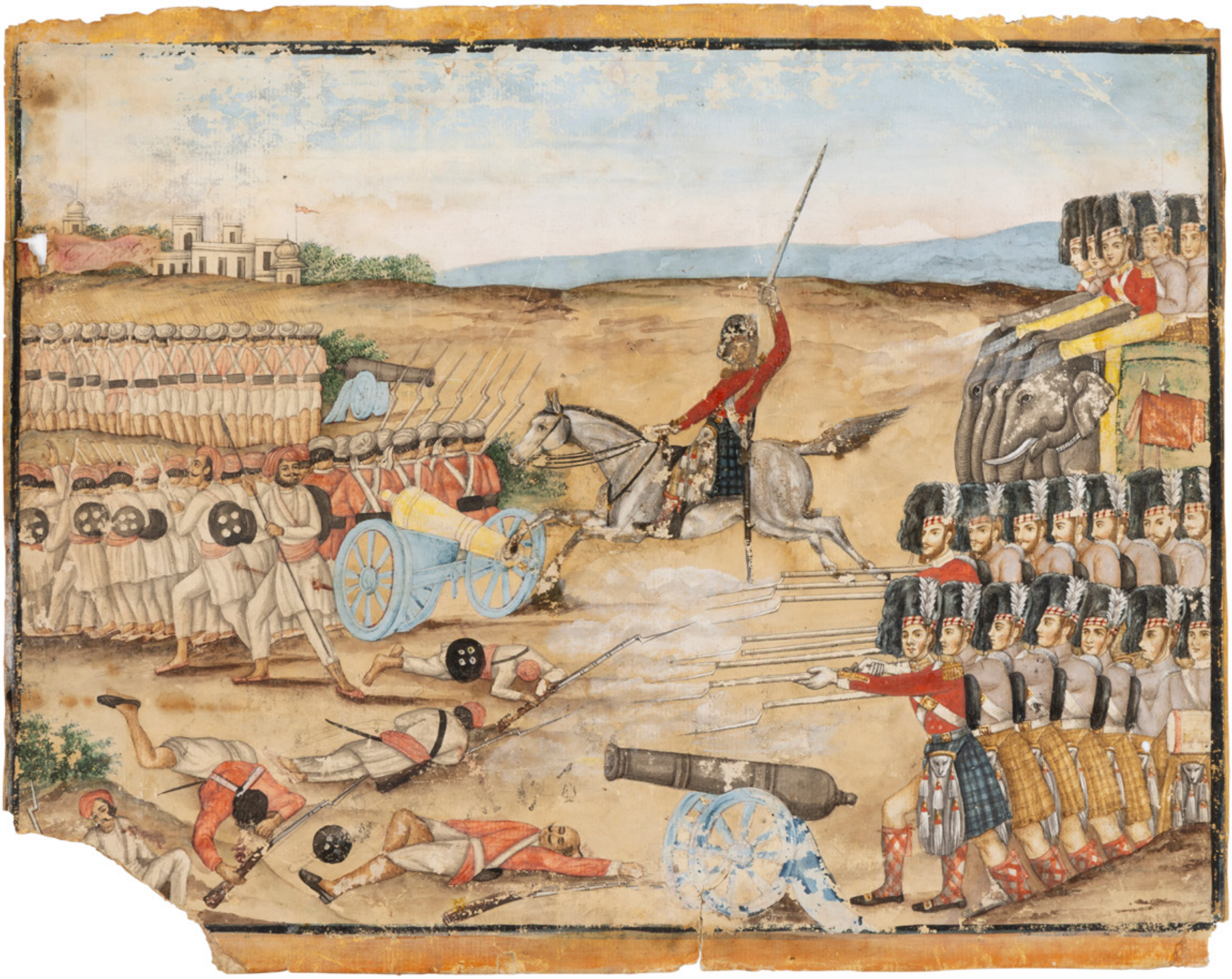
Provenance:
Private Somerset collection.

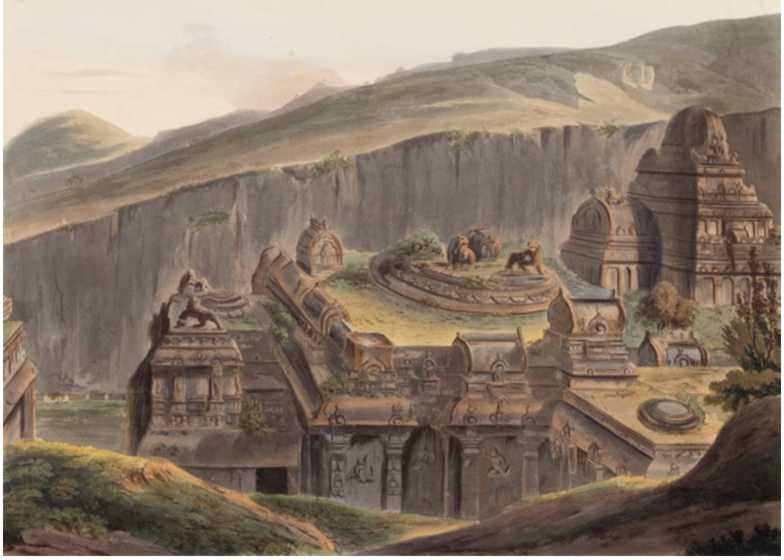
This historically important picture portrays Sir Colin Campbell's relief and evacuation of Lucknow where the British Residency had been besieged from May to November 1857. The city was one of the major centres of the Indian rebellion and Independence movement in the North of India. This fascinating rendition was produced by a local Indian artist and commissioned by the entourage of Sir Colin Campbell, even possibly he himself.

The son of a Glasgow carpenter, Campbell first served his country during the first China War (1842) before later moving to India as a Brigadier-General in 1846. He gained distinction in the Second Sikh War (1848-49) and was wounded at the Battle of Chilianwala (1849). When the Indian Mutiny broke out the Prime Minister, Lord Palmerston offered Campbell the position of Commander-in-chief of India replacing General George Anson, who had just died. Within this painting Campbell leads the 93rd (Sutherland Highlanders) Regiment of Foot. The regiment is clearly identifiable through its 'swinging six' badger head sporran, red tartan socks, animal fur helmet and blue tartan kilt which was the regiments uniform since their first muster in 1800.

The importance of this victory is evident back in Britain where Queen Victoria personally wrote to Campbell to congratulate him on his victory.

"The Queen must Give utterance herself to the feelings of pride & satisfaction with which she has learnt of the glorious Victories which Sir Colin Campbell & the gallant & heroic Troops which he has under his command have obtained over the Mutineers! The manner in which Sir Colin has conducted all these Operations - & his rescue of the devoted Band of Heroes & Heroines at Lucknow…is beyond all praise!" (see Sotheby's: *Collection of a Connoisseur: History in Manuscript*, part 2. 13 - 27 April 2021, London).





93

THOMAS DANIELL R.A. (1749-1840) AND WILLIAM DANIELL R.A. (1769-1837)

PART OF THE INTERIOR OF THE ELEPHANTA

hand-coloured aquatint, platemark 480 x 650 mm, March 1800, glazed and framed

Platemark: 48cm x 65cm

£1,000-1,500

Provenance:
Private UK collection

Literature:
From Oriental Scenery [Abbey, Travel, no. 8]

94

THOMAS DANIELL R.A. (1749-1840) AND WILLIAM DANIELL R.A. (1769-1837)

DOOMAR LEYNA

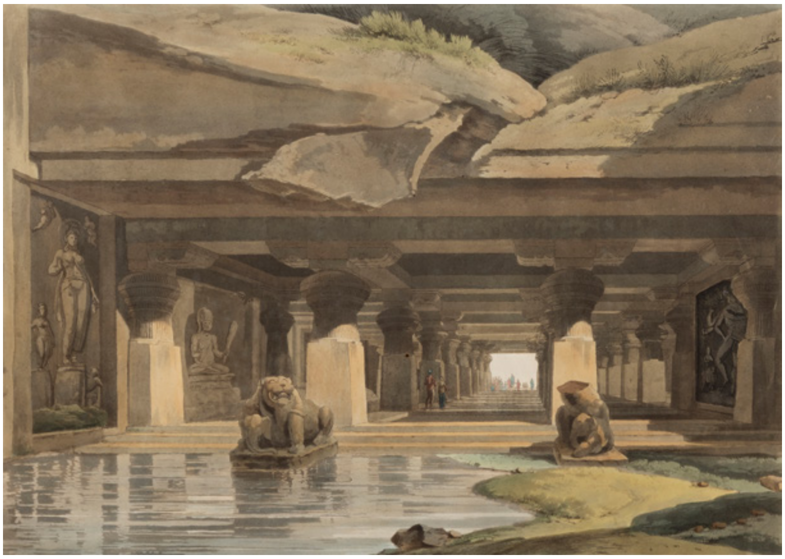
hand-coloured aquatint, platemark 480mm x 648mm, March 1800, glazed and framed

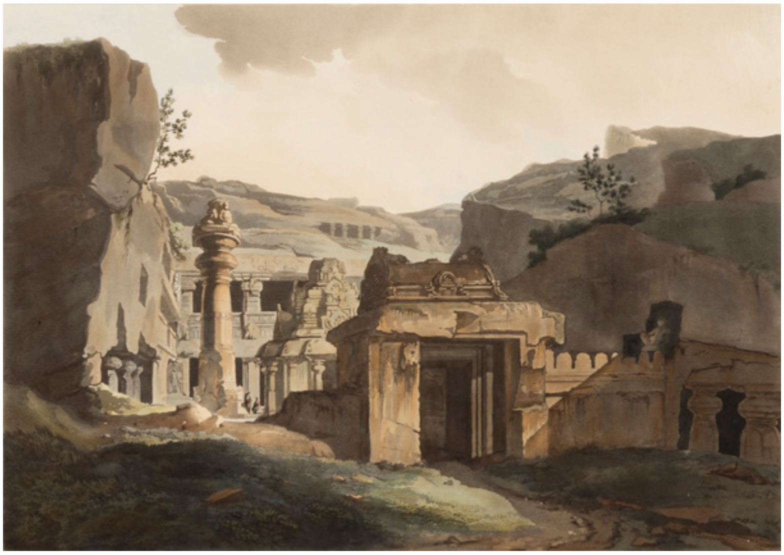
Platemark: 480cm x 64.8cm

£1,000-1,500

Provenance:
Private UK collection

Literature:
From Oriental Scenery [Abbey, Travel, no. 9]





95

THOMAS DANIELL R.A. (1749-1840) AND WILLIAM DANIELL R.A. (1769-1837)

ENTRANCE OF INDRA SABHA

hand-coloured aquatint, platemark 478mm x 646mm, March 1800, glazed and framed

Platemark: 47.8cm x 64.6cm

£1,000-1,500

Provenance:
Private UK collection

Literature:
From Oriental Scenery [Abbey, Travel, no. 6]

96

THOMAS DANIELL R.A. (1749-1840) AND WILLIAM DANIELL R.A. (1769-1837)

THE UPPER PART OF KAILASA

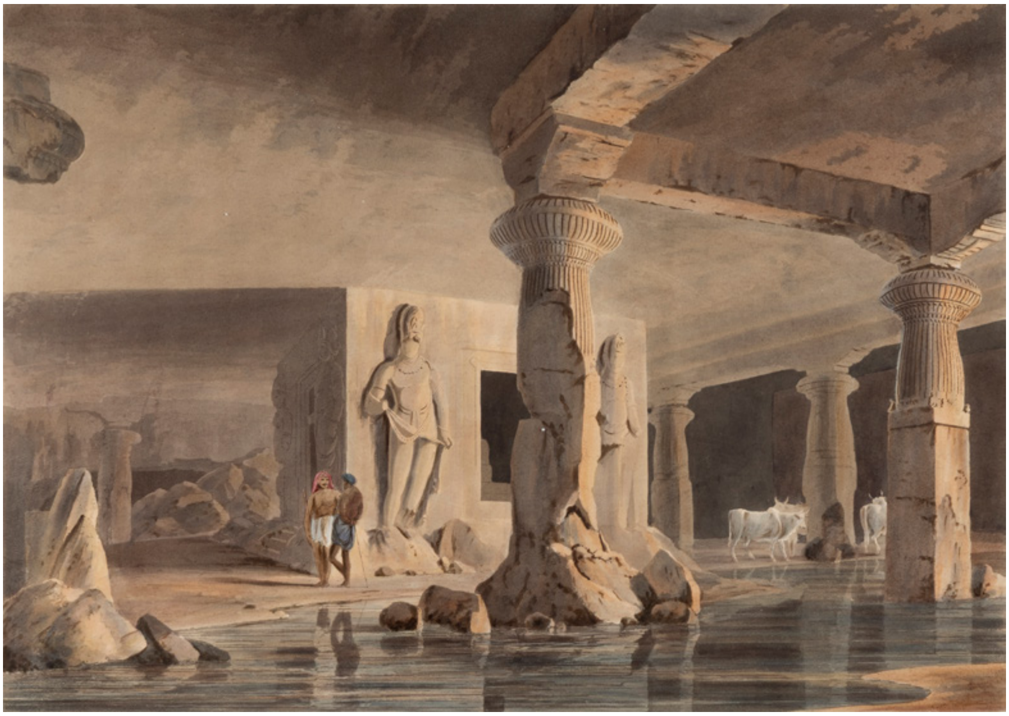
hand-coloured aquatint, platemark 484mm x 650mm, March 1800, glazed and framed

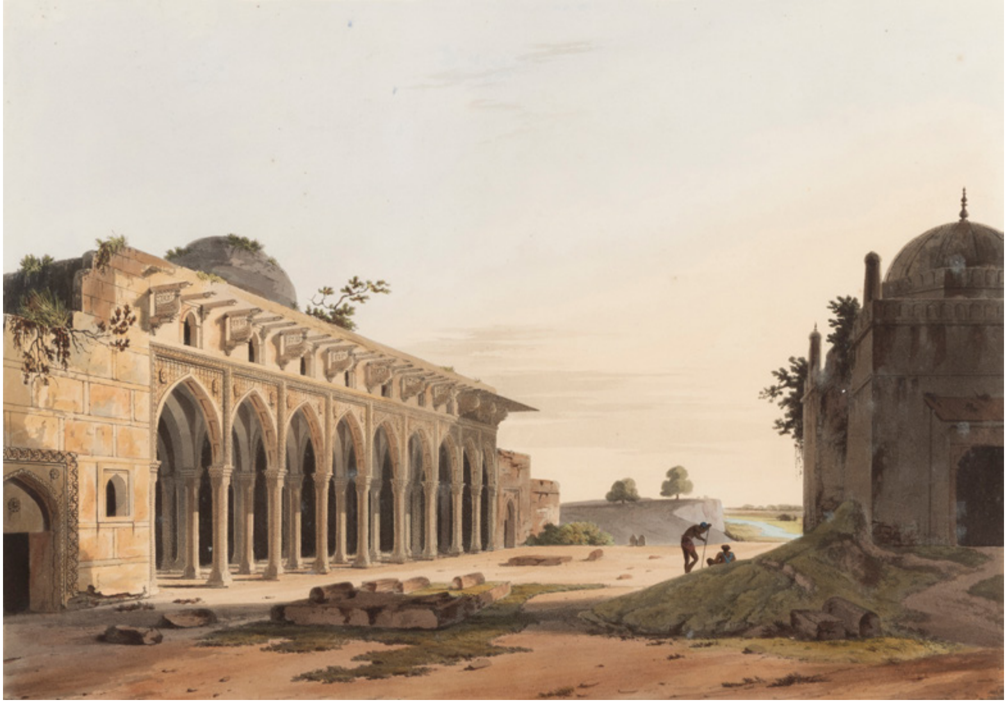
Platemark: 48.4cm x 65cm

£1,000-1,500

Provenance:
Private UK collection

Literature:
From Oriental Scenery
[Abbey, Travel, no. 16]





97

THOMAS DANIELL R.A. (1749-1840) AND WILLIAM DANIELL R.A. (1769-1837)

RUINS AT CANNOUGE

hand-coloured aquatint, platemark 480 x 650mm, March 1800, glazed and framed

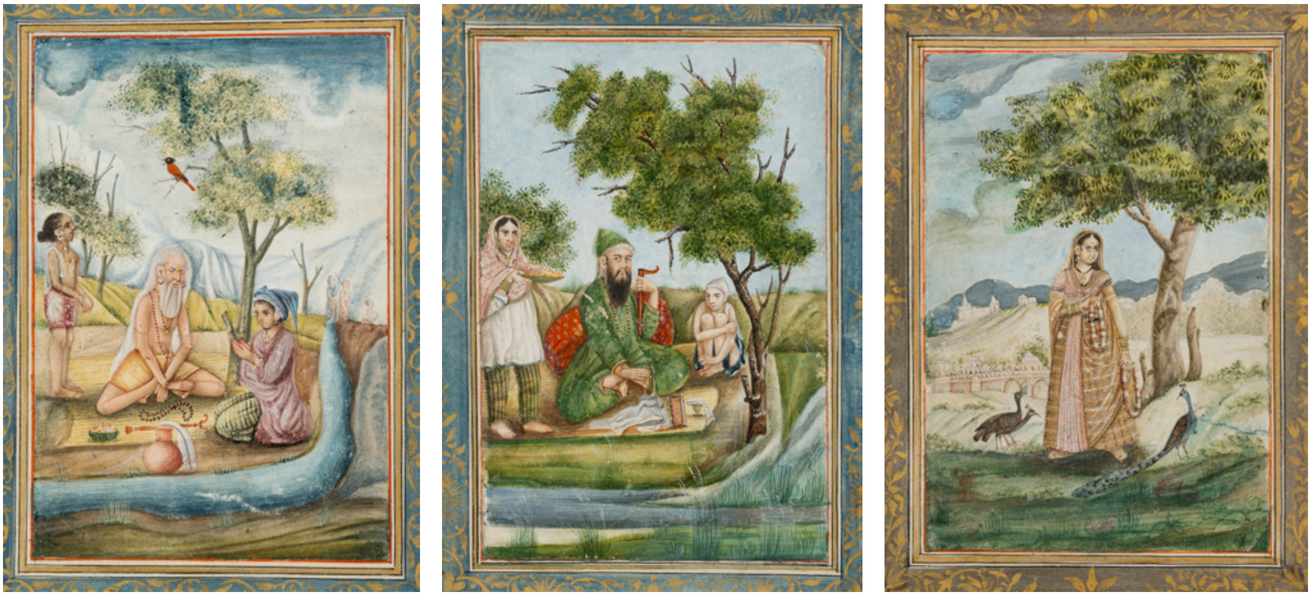
Plate mark: 48cm x 65cm

£1,000-1,500

Provenance:
Private UK collection

Literature:
From Oriental Scenery
[Abbey, Travel, no. 7]

Thomas and William Daniell are arguably the foremost topographical artists produced by Britain. Mastering both oil paint and the delicate aquatint printmaking process. Orphaned at an early age William was adopted by his uncle the renowned landscape painter Thomas Daniell (1749-1840). At the age of fifteen, William accompanied his uncle on a journey to India during which time they executed their first series of aquatints, with the guidance of local Indian craftsmen. This extraordinary journey lasted some eight years, ranging from Calcutta to Delhi and as far as Garhwal in the Himalayas. Upon their return to London Thomas and William began work on the aquatints of *Oriental Scenery* (1795-1808) which took 13 years to complete and within which this work is featured.



98

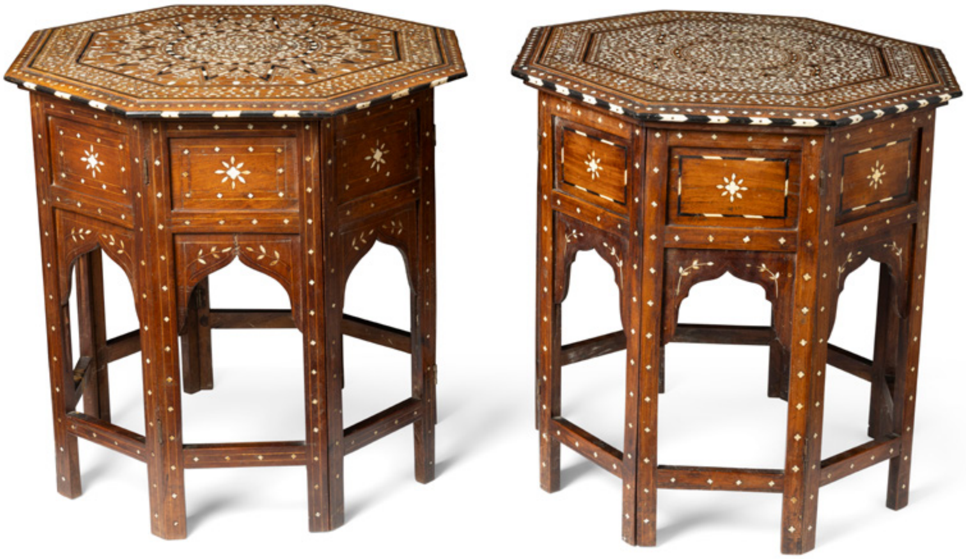
THREE RAGAMALA ILLUSTRATIONS

INDIA, DELHI SCHOOL, CIRCA 1900

gouache on paper heightened in gold, with red and gold border, and gold decorated blue outer border, depicting various Ragamala scenes within scenic landscapes, glazed and framed

20cm x 15cm

£500-700



99 Y

A PAIR OF HOSHIARPUR IVORY INLAY OCTAGONAL COFFEE TABLES

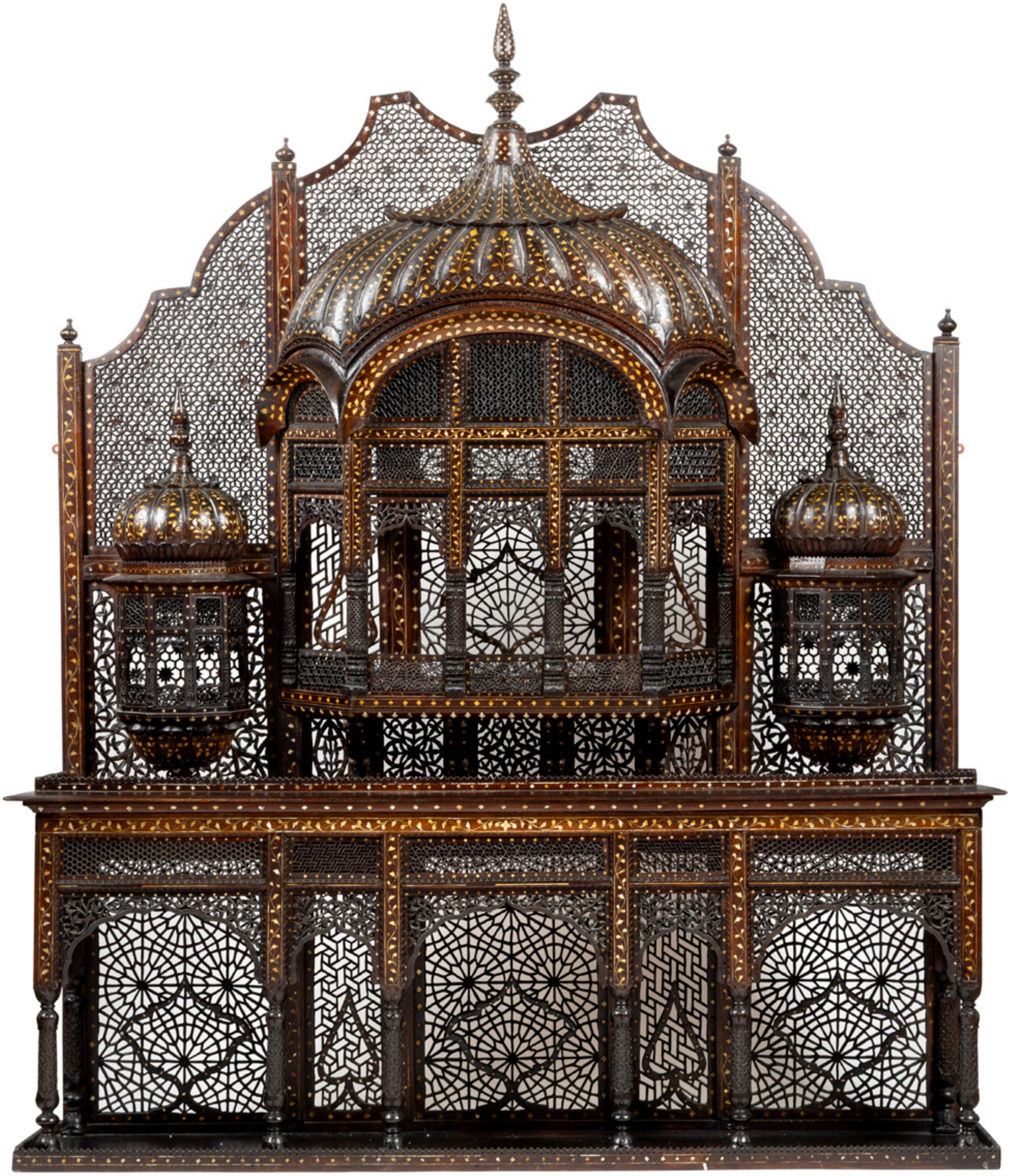
INDIA, PUNJAB, HOSHIARPUR, CIRCA 1880

each of octagonal form and decorated allover with ivory inlay in geometric and foliate patterns, the top removable, on arcaded folding base

Each: 53cm high; 51cm diameter

£300-500

Provenance:
Acquired by the owner's parents in California in circa 1968; thence by descent.



100^{Y}

A LARGE AND FINELY CARVED ANGLO-INDIAN ARCHITECTURAL WOOD OVERMANTEL

INDIA, PUNJAB, CHINIOT OR LAHORE, CIRCA 1880-1910

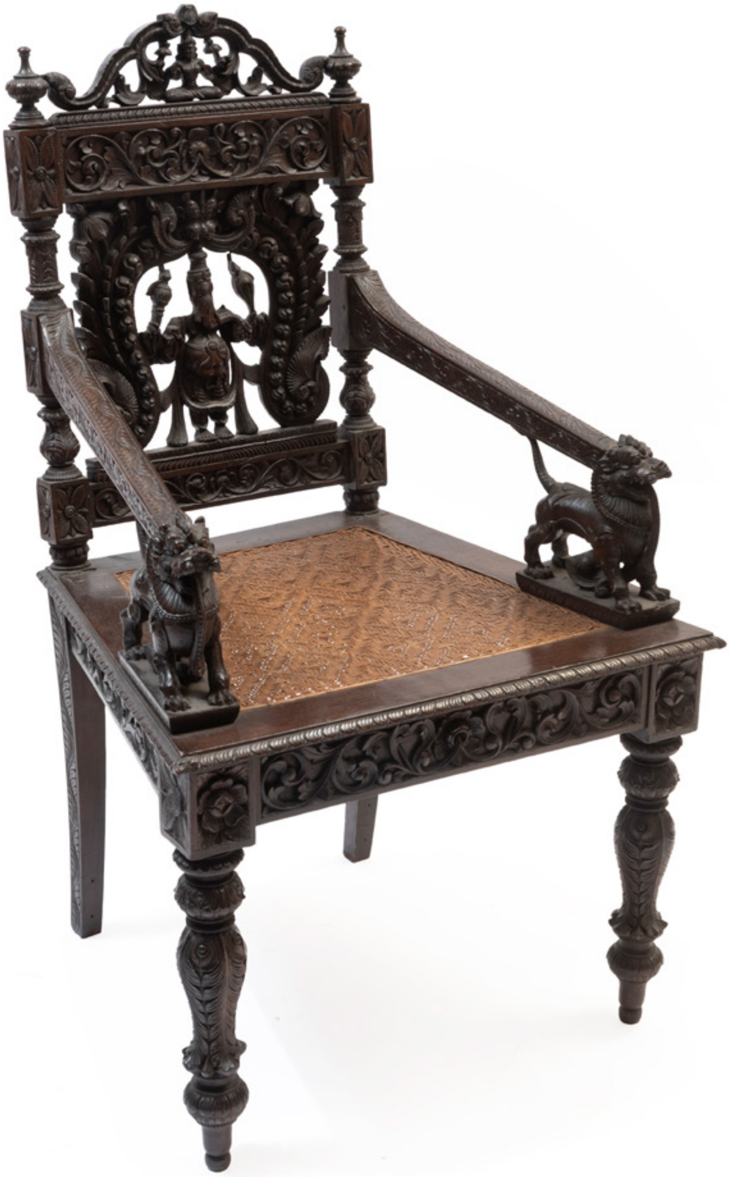
in the form of a North Indian Islamic architectural facade, profusely decorated with scrolling floral vines inlaid with ivory, the pierced *jali* panels on the balustrade with geometric patterns

151cm high, 125cm wide, 24cm diameter

£3,000-5,000

Provenance:
Acquired by the owner's parents in California in circa 1968; thence by descent.

Another similar but painted version sold at Sotheby's, *Arts of the Islamic World & India*, 10th June 2020, lot 192; and a smaller version made from another wood, sold at Christie's, *Art of the Islamic and Indian Worlds including Oriental Rugs and Carpets*, 28th October 2020, lot 93.



101

A RICHLY CARVED DARKWOOD ARMCHAIR

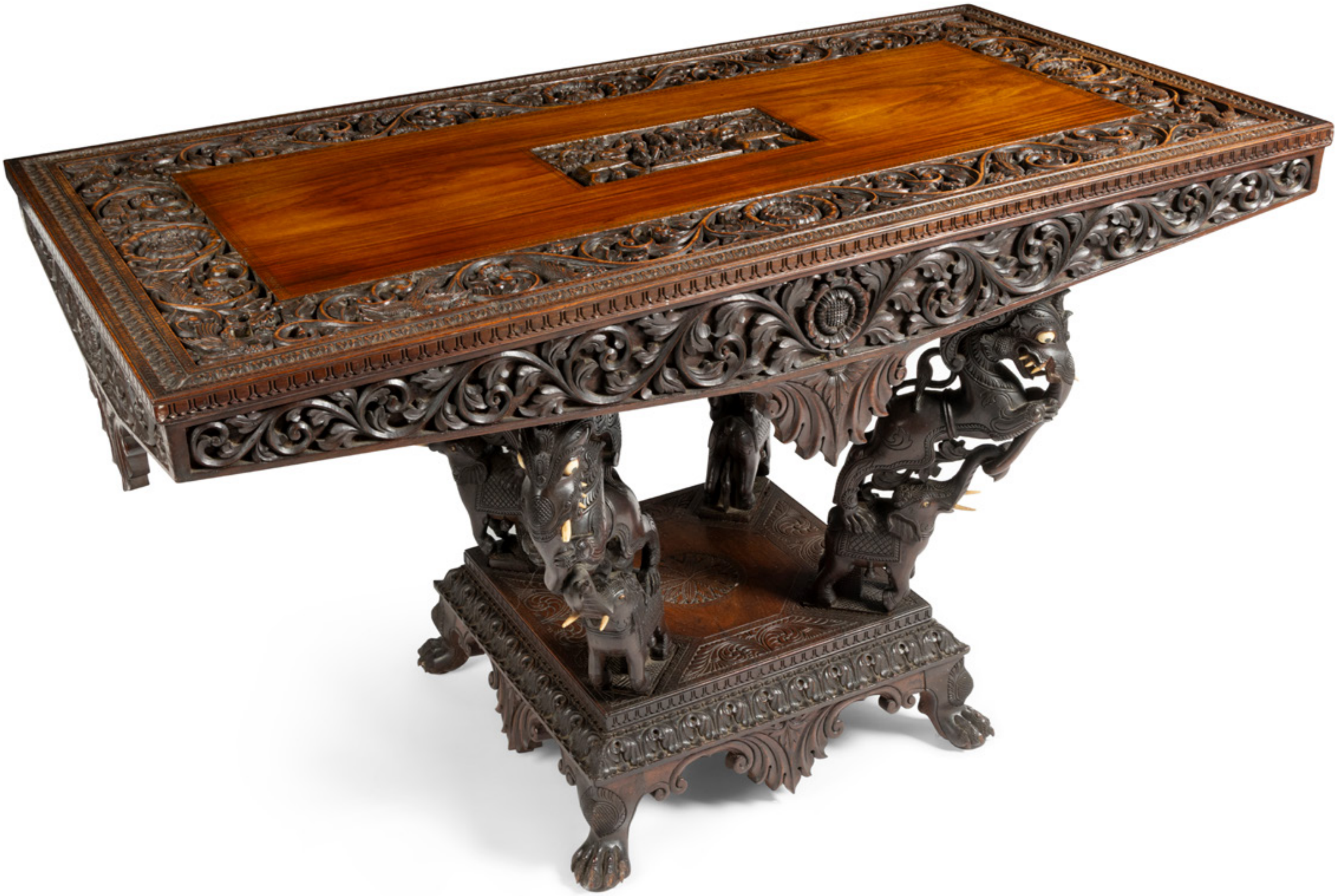
SOUTHERN INDIA, MADRAS OR TAMIL NADU, CIRCA 1850-1860

standing on two bun feet and two bracket feet, profusely carved in relief with floral and vegetal designs, the armrests on a pair of proud standing lions, the back carved with a deity in the middle, caned seat

106.5cm high, 56cm wide, 56cm diameter

£2,000-3,000

For a similar style chair, see our previous auction, *Islamic and Indian Art*, 11th June 2025, lot 138.



102 Y

A FINELY CARVED ROSEWOOD, EBONY AND IVORY CENTRE TABLE

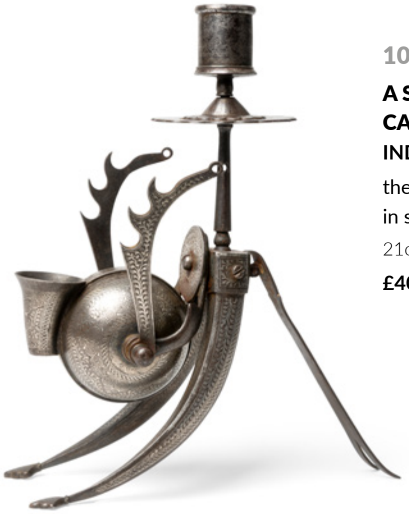
INDIA, MADRAS, CIRCA 1850-1860

of rectangular form, the top surface with a central panel depicting the Lustration of the Goddess Lakshmi within a border of lotus, vines and birds, the table supported on four brackets, each depicting a mythical beast, Vyala, on top of an elephant, with trunks entwined, each bracket resting on a square base with a lotus carved at the centre

79.5cm high, 137.5cm wide, 72.4cm diameter

£4,000-6,000

Provenance:
Bonhams, *Islamic and Indian Art including Modern and Contemporary Art from the Indian Subcontinent*, 17 October 2002, lot 136.



103

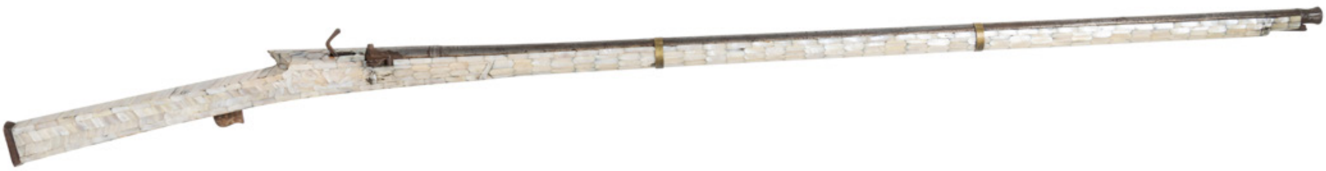
A SILVER KOFTGARI INLAID STEEL TRAVELLING SCRIBE'S CANDLESTICK AND INKWELL

INDIA, 19TH CENTURY

the candlestick and inkwell perches on three legs, the sides decorated in silver inlay with bands of repeat floral, circular and foliate designs

21cm high

£400-600



104

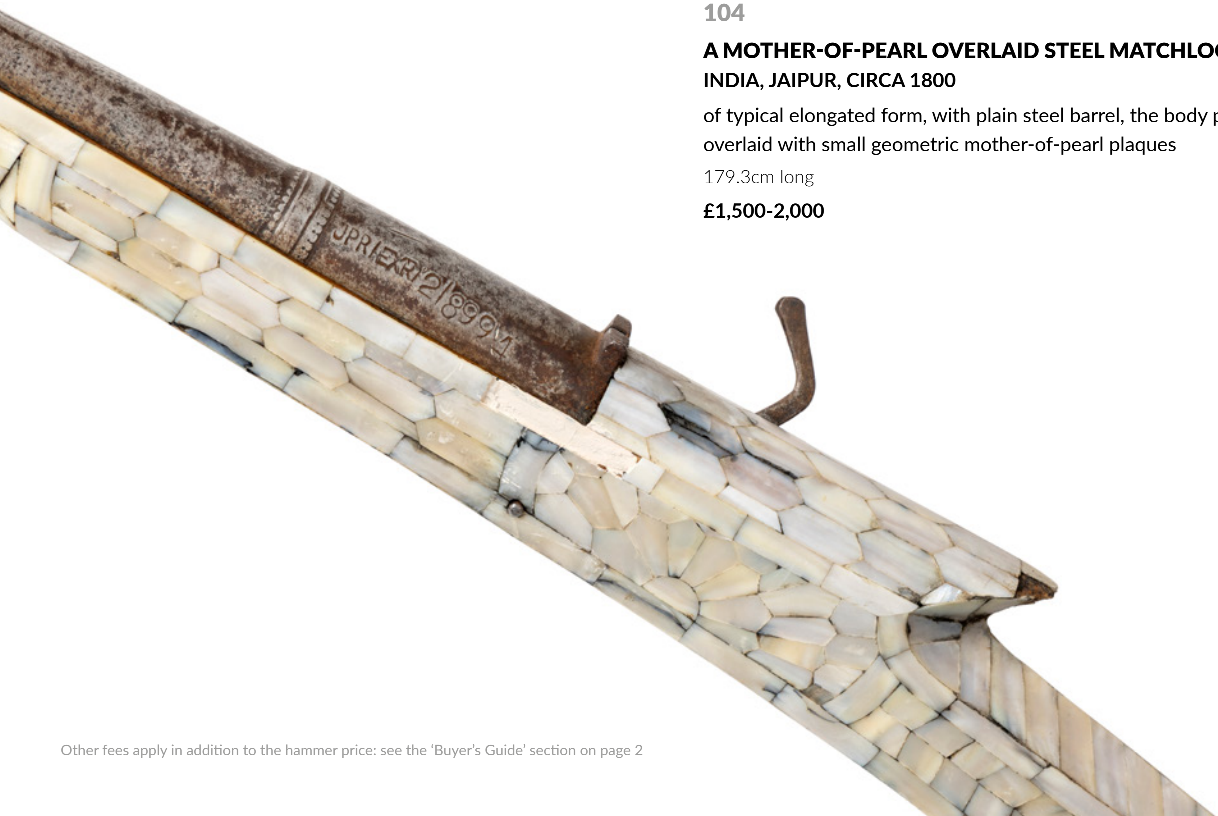
A MOTHER-OF-PEARL OVERLAID STEEL MATCHLOCK RIFLE

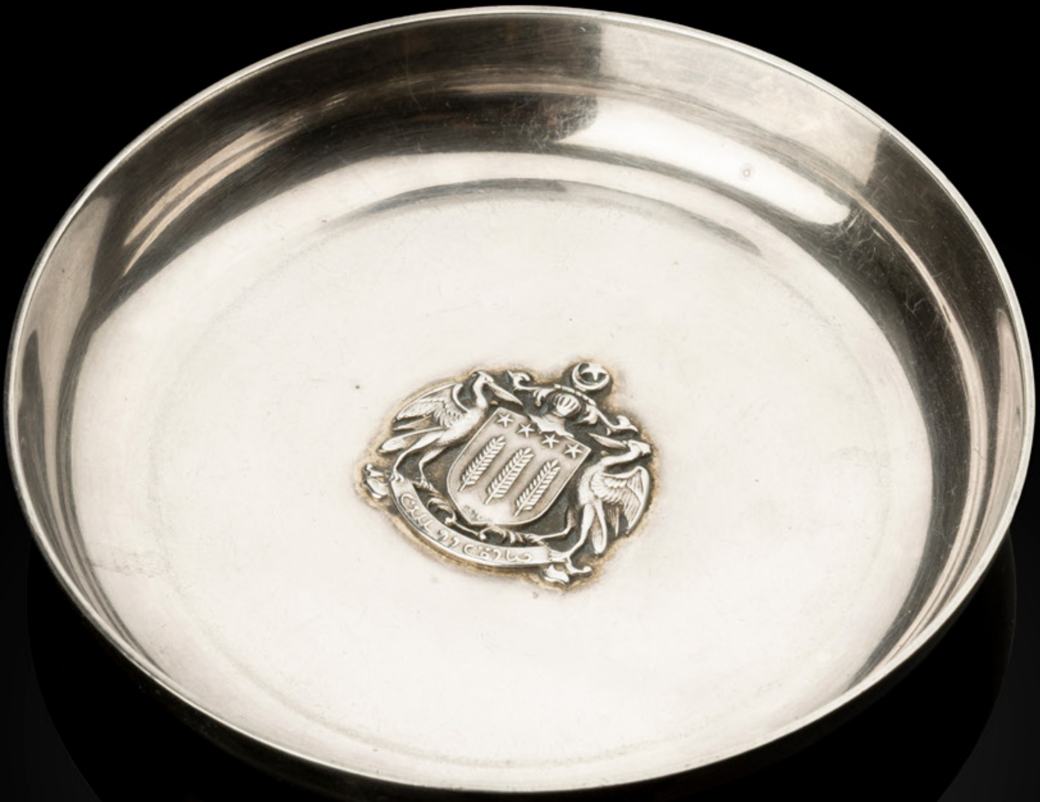
INDIA, JAIPUR, CIRCA 1800

of typical elongated form, with plain steel barrel, the body profusely overlaid with small geometric mother-of-pearl plaques

179.3cm long

£1,500-2,000





105

A SILVER DISH MADE FOR THE NAWAB OF BAHAWALPUR

GOLDSMITHS & SILVERSMITH CO. LTD, LONDON, 1932

of shallow form with short upright rim, a coat of arms to the centre in low relief formed of three wheat sheafs flanked by birds, with a crescent and star above, inscription in *Urdu* below, hallmarks on reverse of rim

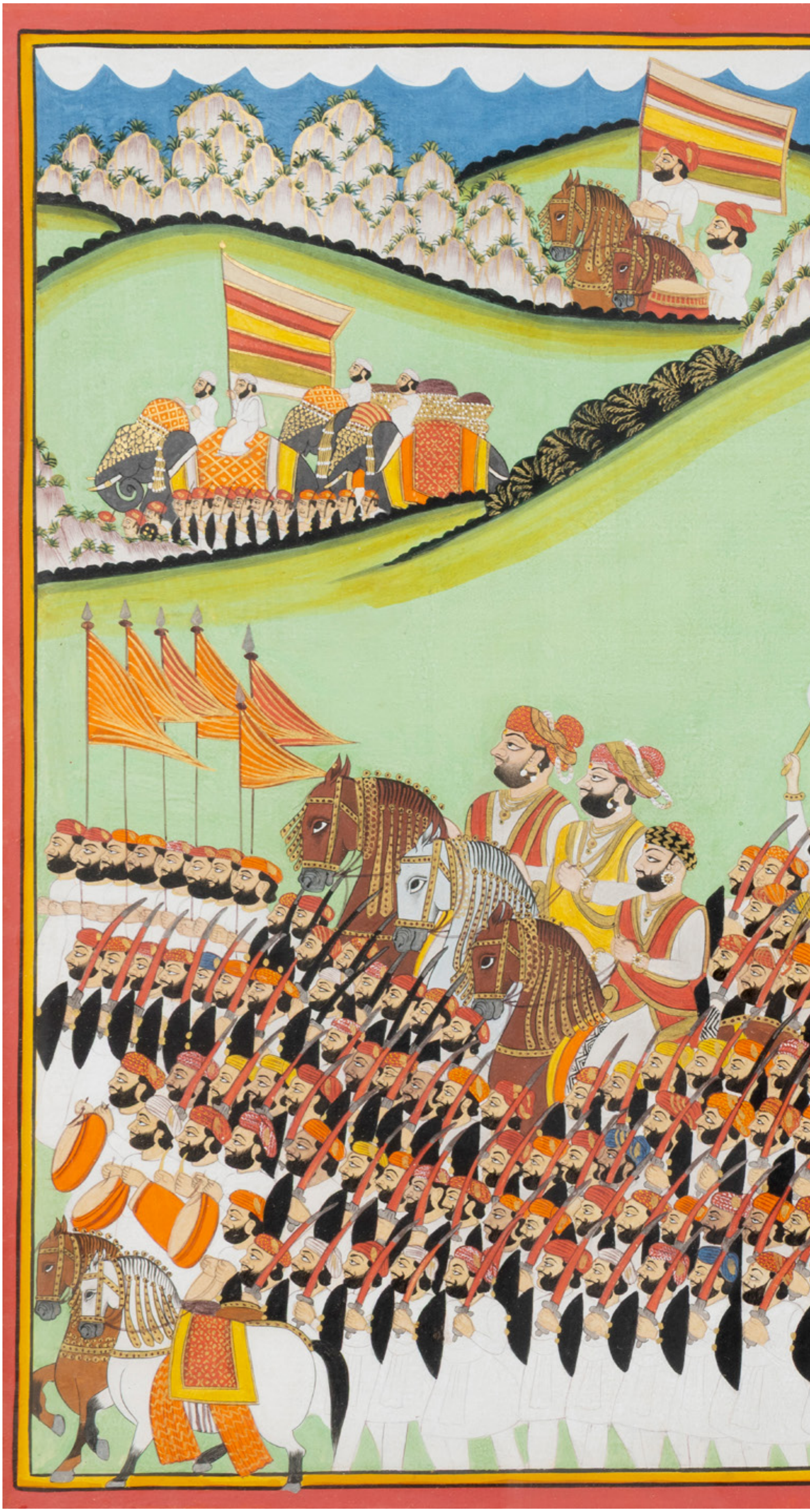
10.2cm diameter; 135.6gr

£5,000-7,000

The centre of this dish has the coat of arms of the Nawab of Bahawalpur and its dating indicates that it was made for the 14th and final Nawab, Mohammad Khan Abbasi V (1904-1966).

Ascending the throne as a child, his early rule was managed by a Regency Council. Educated at Aitchison College in England, he had a distinguished military career, serving in the British Indian Army during the Third Afghan War and World War II. Under his rule, Bahawalpur developed modern institutions including banks, courts, and schools, and education was made free up to A levels.

After initially delaying accession in 1947, Sir Sadiq became the first ruler of a princely state to join Pakistan, contributing generously to its new government and aiding refugees after Partition. He represented Pakistan at international events, including the coronation of Queen Elizabeth II. In 1955, Bahawalpur was integrated into West Pakistan, and he retained his titles and a privy purse. He founded Sadiq Public School and was known for his philanthropy and friendship with Muhammad Ali Jinnah. Nawab Sadiq died in 1966 in London and was buried at Derawar Fort.



106

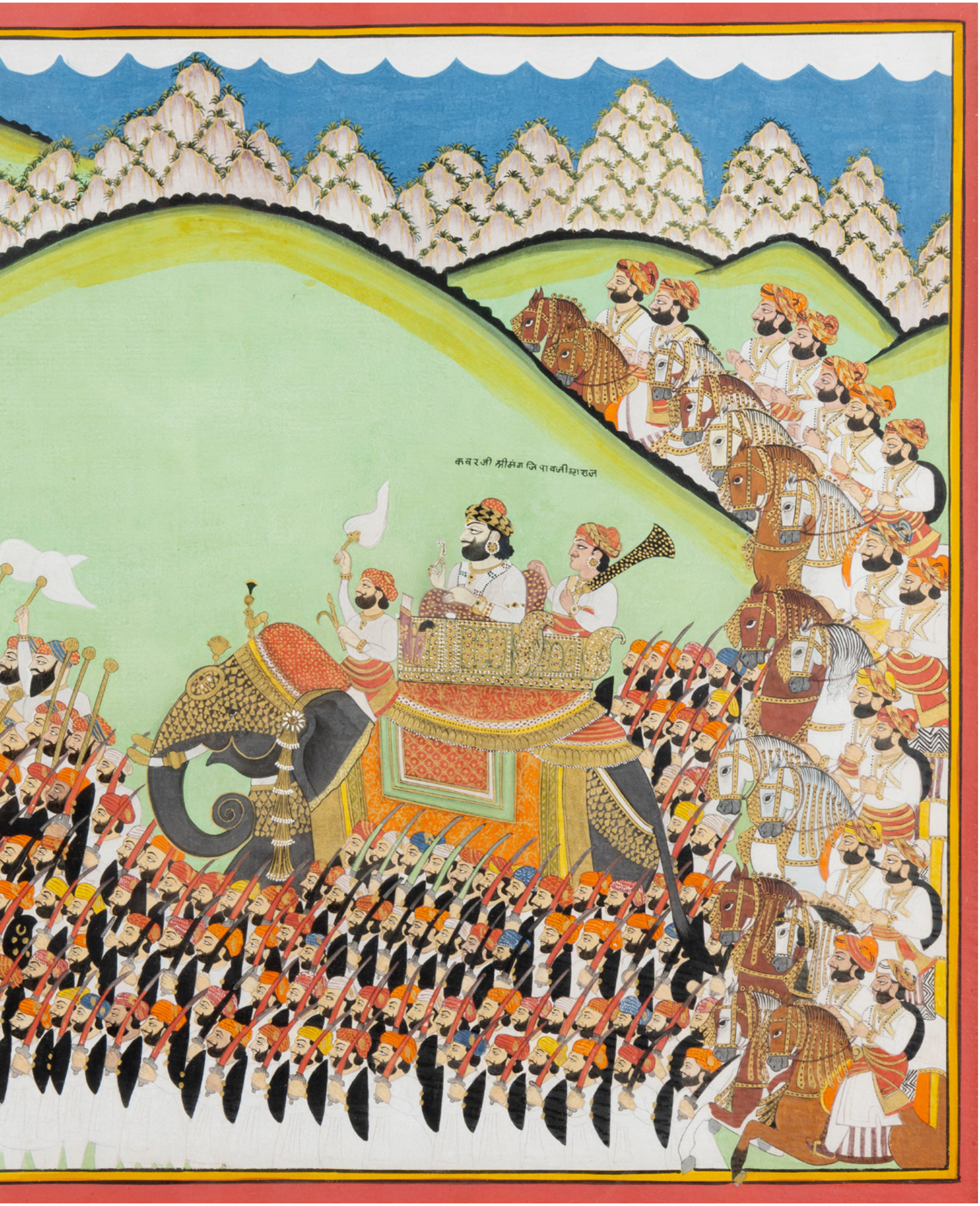
A ROYAL PROCESSION

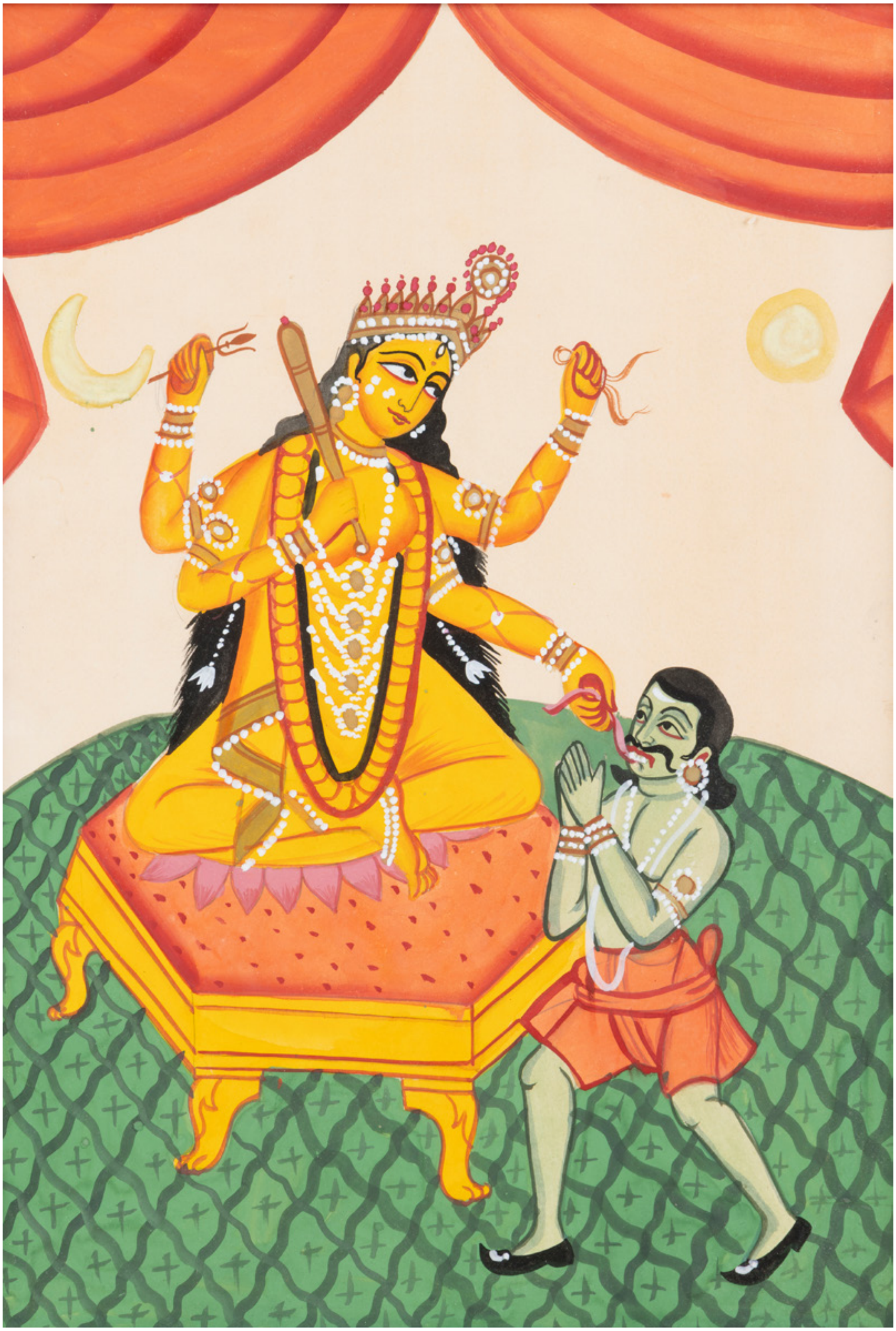
INDIA, RAJASTHAN, MEWAR,
EARLY 20TH CENTURY

gouache on paper heightened in gold, black margin lines, yellow and red border, a line in black *nagari* script within the green background, depicting the maharaja upon a luxuriously caparisoned elephant with three princes leading the procession astride their horses, with several rows of footmen with their shields and swords in the foreground, followed by rows of horsemen to the right, hills and rocky landscape in the background, with further processions in the distance, mounted, glazed and framed

39.5cm x 54cm

£3,000-4,000


कवरजी श्रीमंत जिपावजी म्हाराज



107

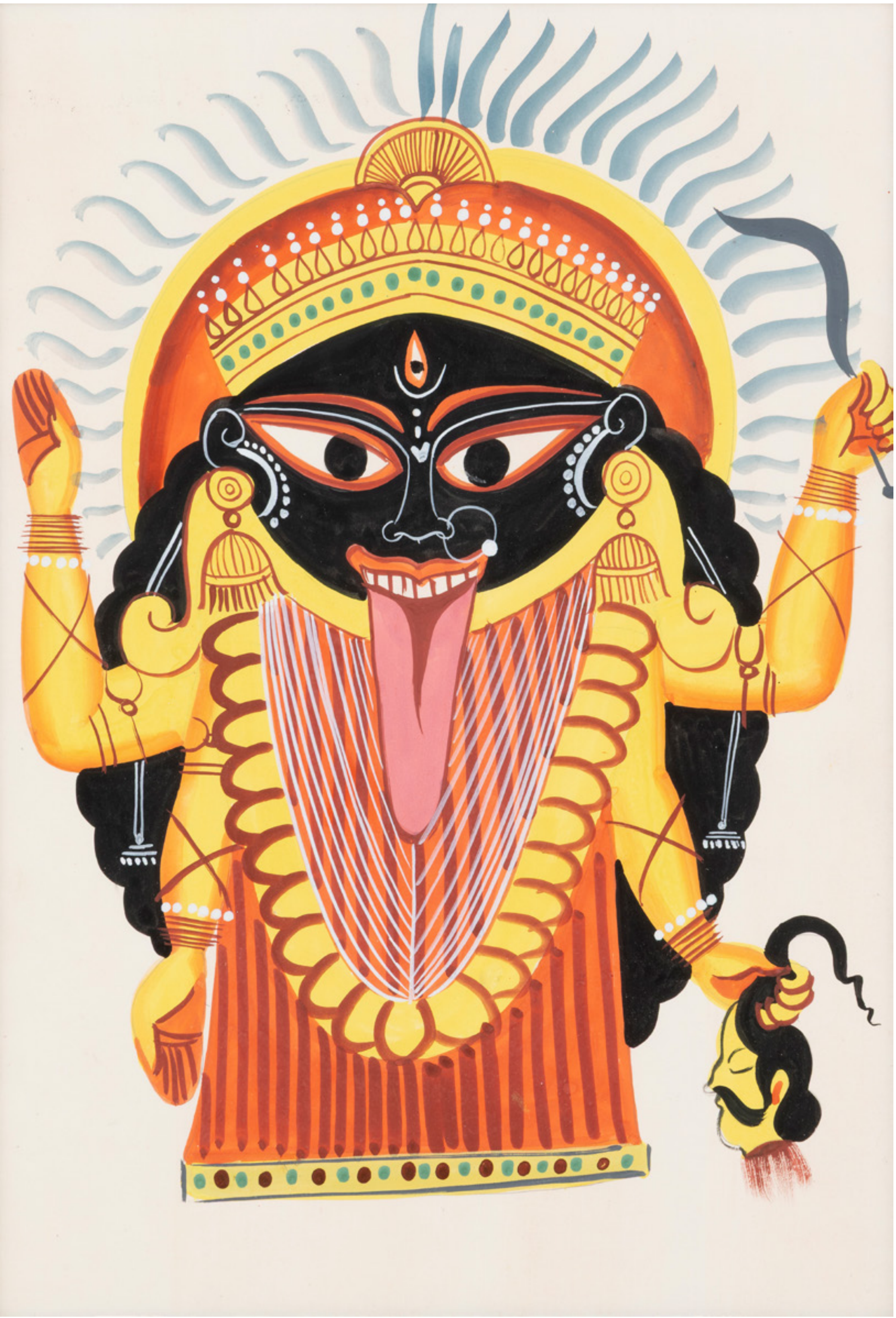
A KALIGHAT PAINTING OF KALI ON A THRONE WITH A DEMON

INDIA, BENGAL, CALCUTTA, CIRCA 1920S

gouache on paper, the goddess Kali is depicted seated on a throne with her characteristic attributes, one hand is feeding a snake to a green demon, glazed and framed

Sight size: 40.7cm x 28.4cm

£800-1,200



108

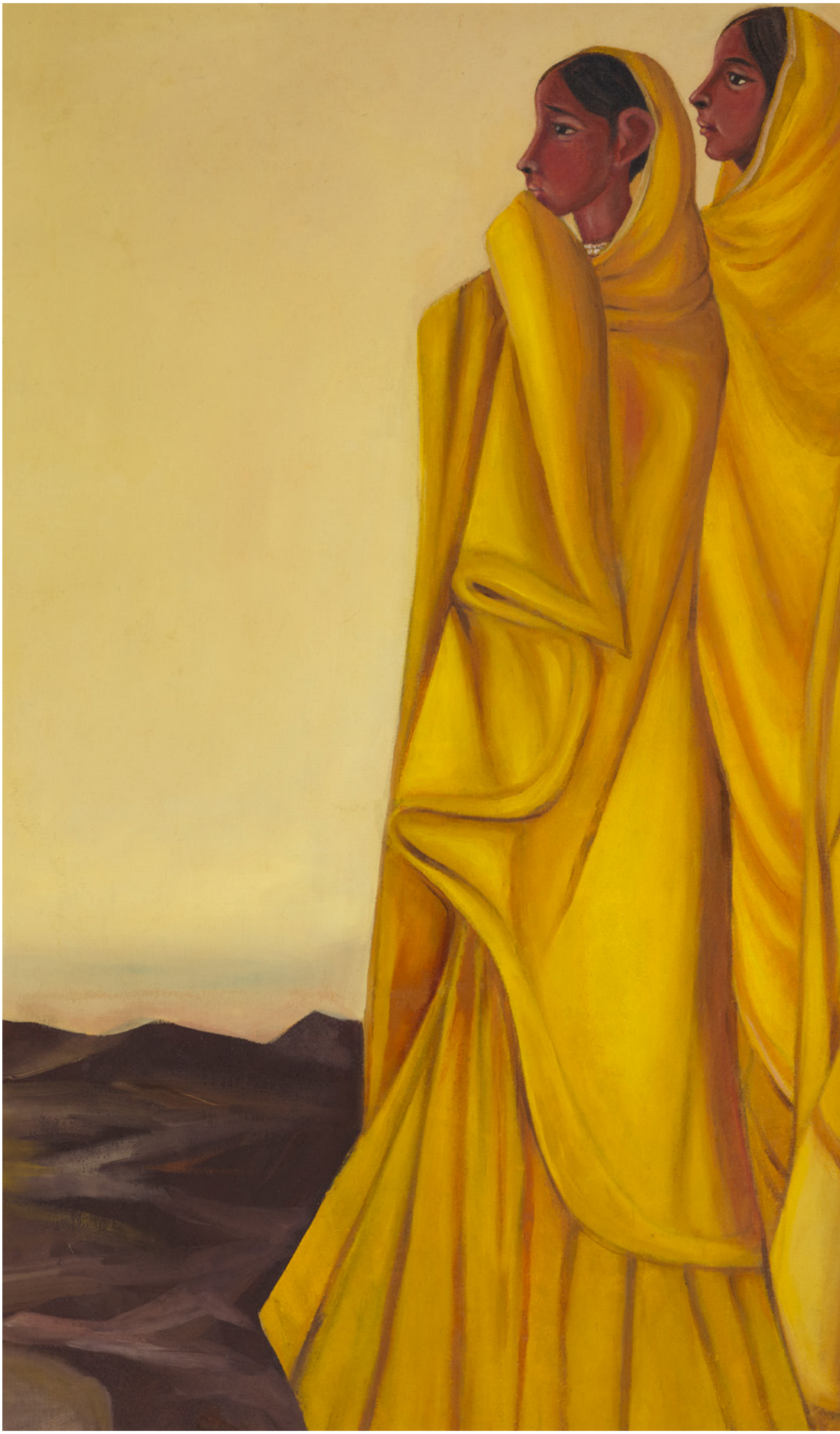
A KHALIGHAT PAINTING OF KALI

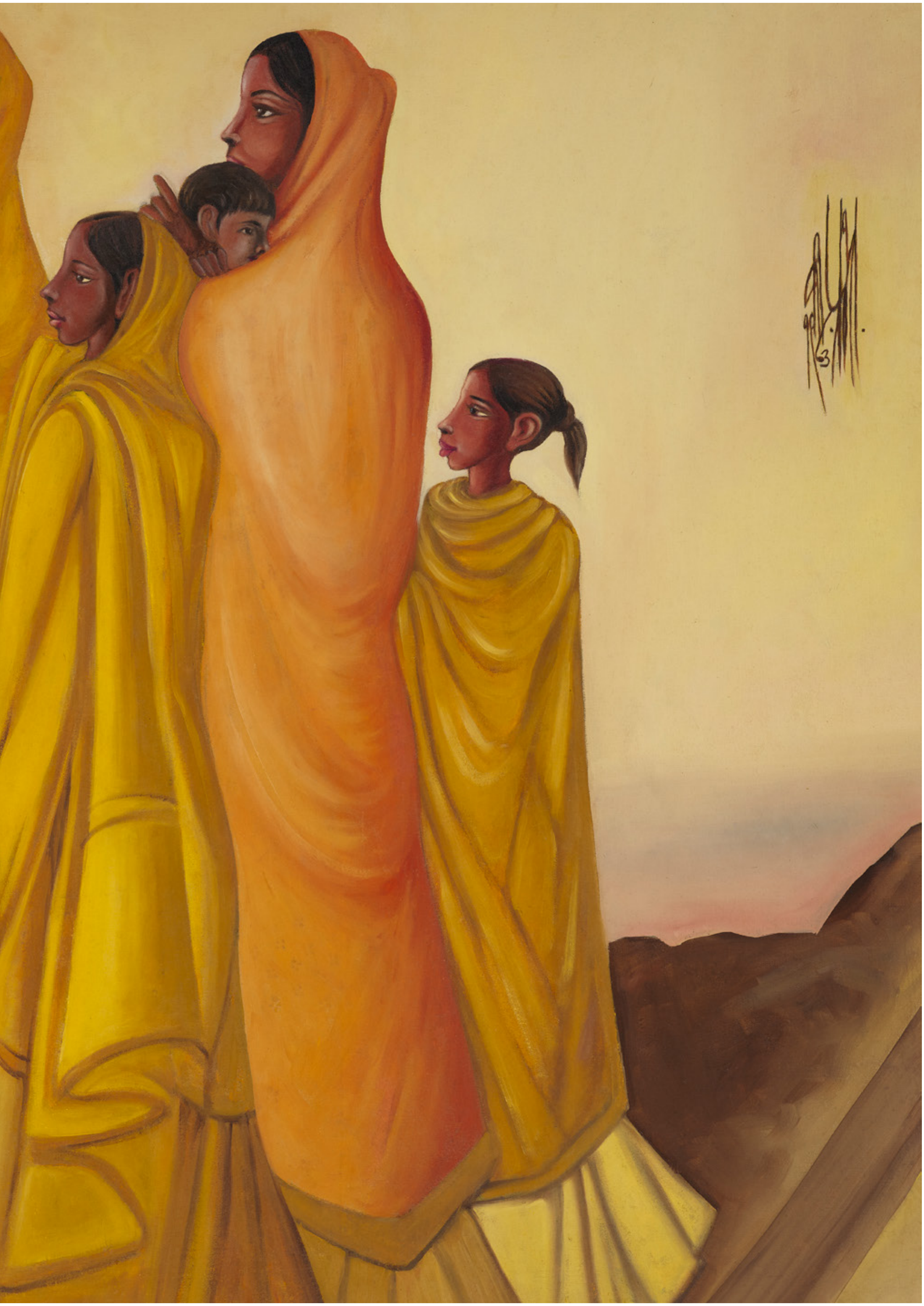
INDIA, BENGAL SCHOOL, CALCUTTA, CIRCA 1920S

gouache on paper, depicting a large-size black figure of Kali holding a sickle and severed head in her left hands, glazed and framed

Sight size: 40.5cm x 28.2cm

£800-1,200





109

B. PRABHA (INDIAN, 1933-2001)

UNTITLED

oil on canvas, upper right: signed in *Devanagari* and dated ‘83

110cm x 143cm (43.25in x 56.25in)

£30,000-50,000

Provenance:
Property from ‘Glasgow Legacy: The John Shaw Collection.’

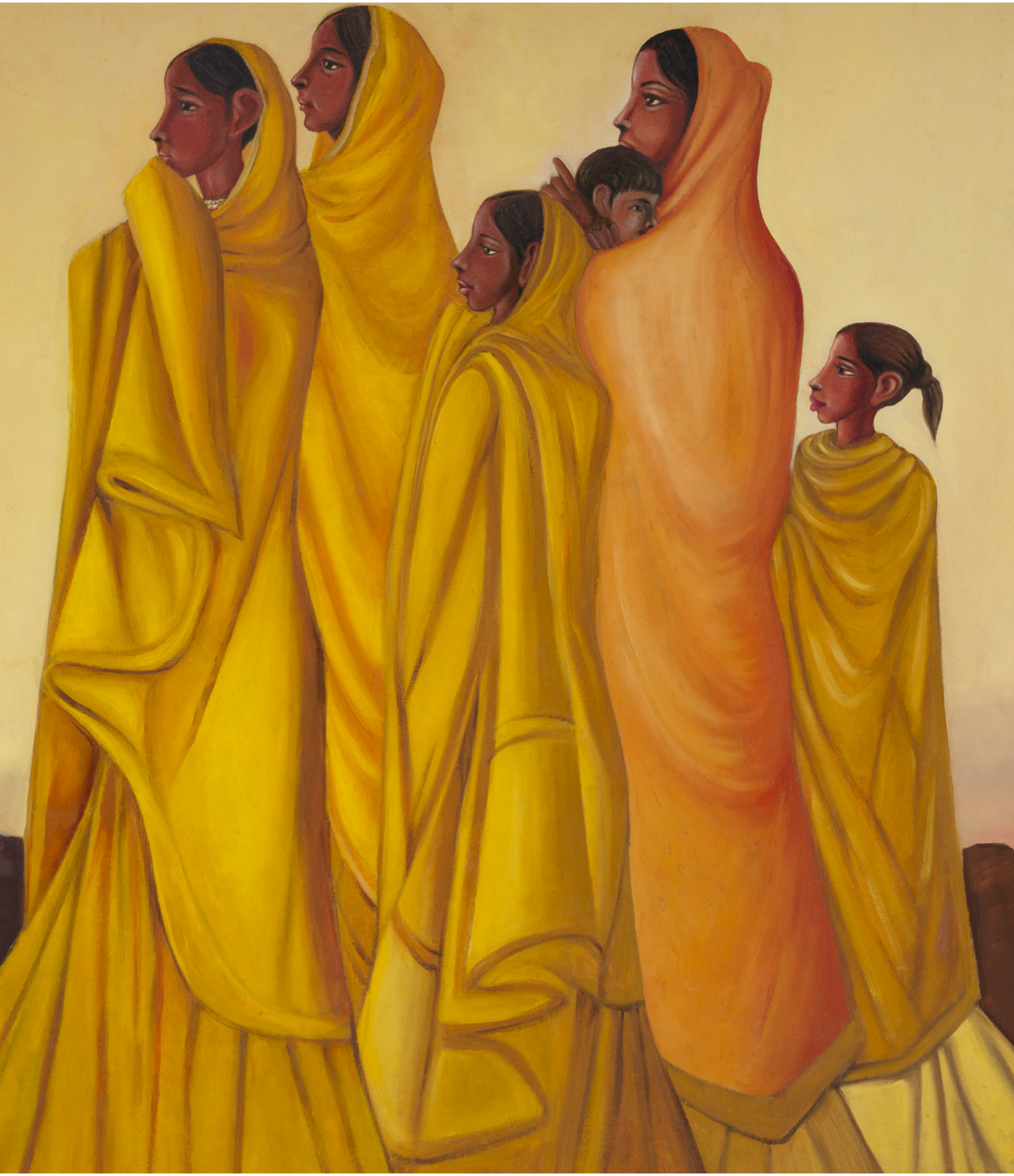
Dr John McCallum Marshall Shaw (1949–2022) was a Glaswegian, international businessman, philanthropist, and passionate collector of Scottish art. His collection spanned 250 years, from Allan Ramsay to Stephen Conroy, reflecting his love of portraiture, landscapes, marine scenes, and depictions of Scottish life. Over 30 years of collecting Shaw acquired works by Raeburn, Ramsay, Lawrence, Lavery, Walton, McTaggart, Guthrie, Paterson, and others, linking him to Scotland wherever his career took him - from India to South Africa and beyond.

Following significant gifts to the holdings of The Hunterian Museum and Art Gallery and Paisley Museum by his widow, Dr Kiran Mazumdar-Shaw in 2025, this painting is being offered to benefit Shaw’s alma mater, the University of Glasgow.

This striking example of Prabha’s work embodies all the qualities of her signature style. Graceful, elongated figures of pensive rural women beautifully articulated in oil and dominated by a single colour. Prabha started working at a time when India had few women artists. Deeply inspired by the work of seminal modernist Amrita Sher-Gil, she chose to focus on the plight of rural women providing an intimate snapshot into their lives. By the time of her death, her work had been shown in over 50 exhibitions, and had found its way into significant art collections, including India’s National Gallery of Modern Art, the TIFR Collection and the Air Indian Collection. Set against a wild back drop this group portrait portrays Indian women and children with beautiful flowing robes, profiled from the side and eyes fixed on the horizon.

A very similar painting in terms of style and size, and clearly from the same year, recently sold in Indian through Asta Guru Auction House, *Historic Masterpieces*, 14 December 2024-16 December 2024, lot 111.

END OF SALE



CONDITIONS OF **SALE** 25.2

FOR BUYERS (UK)

These Conditions of Sale and the Saleroom Notices as well as specific Catalogue terms, set out the terms on which we offer the Lots listed in this Catalogue for sale. By registering to bid and/or by bidding at auction You agree to these terms, we recommend that You read them carefully before doing so. You will find a list of definitions and a glossary at the end providing explanations for the meanings of the words and expressions used.

Special terms may be used in Catalogue descriptions of particular classes of items (Books, Jewellery, Paintings, Guns, Firearms, etc.) in which case the descriptions must be interpreted in accordance with any glossary appearing in the Catalogue. These notices and terms will also form part of our terms and conditions of sales.

In these Conditions the words "Us", "Our", "We" etc. refers to Lyon & Turnbull Ltd, the singular includes the plural and vice versa as appropriate. "You", "Your" means the Buyer.

Lyon & Turnbull Ltd. acts as agent for the Seller. Lyon & Turnbull Ltd. acts as agent for the Seller. On occasion where Lyon & Turnbull Ltd. own a lot in part or full the property will be identified in the catalogue with the symbol (🅰) next to its lot number.

A. BEFORE THE SALE

1. DESCRIPTIONS OF LOTS

Whilst we seek to describe Lots accurately, it may be impractical for us to carry out exhaustive due diligence on each Lot. Prospective Buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a Lot. Prospective Buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or Estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and only accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the Auctioneer or our employees or agents accept liability for the correctness of such opinions and no warranties, whether relating to description, condition or quality of Lots, express, implied or statutory, are given. Please note that photographs/images provided may not be fully representative of the condition of the Lot and should not be relied upon as indicative of the overall condition of the Lot. All dimensions and weights are approximate only.

2. OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a Lot apart from our authenticity warranty contained in paragraph E.2 and to the extent provided below.

(a) Condition Reports: Condition Reports are provided on our Website or upon request. The absence of a report does not imply that a Lot is without imperfections. Large numbers of such requests are received shortly before each sale and department specialists and administration will endeavour to respond to all requests although we offer no guarantee. Any statement in relation to the Lot is merely an expression of opinion of the Seller or us and should not be relied upon as an inducement to bid on the Lot. Lots are available for inspection prior to the sale and You are strongly advised to examine any Lot in which You are interested prior to the sale. Our Condition Reports are not prepared by professional conservators, restorers or engineers. Our Condition Report does not form any contract between us and the Buyer. The Condition Reports do not affect the Buyer's obligations in any way.

(b) Estimates: Estimates are placed on each Lot to help Buyers gauge the sums involved for the purchase of a particular Lot. Estimates do not include the Buyer's Premium or VAT. Estimates are a matter of opinion and prepared in advance. Estimates may be subject to change and are for guidance only and should not be relied upon.

(c) Catalogue Alterations: Lot descriptions and Estimates are prepared in advance of the sale and may be subject to change. Any alterations will be announced on the Catalogue alteration sheet, made available prior to the sale. It is the responsibility of the Buyer to make themselves aware to any alterations which may have occurred.

3. WITHDRAWAL

Lyon & Turnbull may, at its discretion, withdraw any Lot at any time prior to or during the sale of the Lot. Lyon & Turnbull has no liability to You for any decision to withdraw.

4. JEWELLERY, CLOCKS & OTHER ITEMS

(a) Jewellery:

(i) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to enhance their look, through methods such as heating and oiling. These methods are accepted practice but may make the gemstone less strong and/or require special care in future.

(ii) All types of gemstones may have been improved by some method. You may request a gemmological report for any Lot which does not have a report if the request is made to us at least three weeks before the date of the sale and You pay the fee for the report in advance of receiving said report.

(iii) We do not obtain a gemmological report for every gemstone sold in our sales. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports may be described in the Sale Particulars. Reports will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(iv) For jewellery sales, all Estimates are based on the information in any gemmological report or, if no gemmological report is available, You should assume that the gemstones may have been treated or enhanced.

(b) Clocks & Watches: All Lots are sold "as seen", and the absence of any reference to the condition of a clock or watch does not imply the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches will have been repaired during their normal lifetime and may now incorporate additional/newer parts. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Buyers should also be aware that we cannot guarantee a watch will remain waterproof if the back is removed. Buyers should be aware that the importing watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches cannot be shipped to the USA and only imported personally. Clocks may be sold without pendulums, weights or keys.

(c) Alcohol: may only be sold to persons aged of 18 years and over. By registering to bid, You affirm that You are at least that age. All collections must be signed for by a person over the age of 18. We Reserve the right to ask for ID from the person collecting. Buyers of alcohol must make appropriate allowances for natural variations of ullages, conditions of corks and wine. We can provide no guarantees as to how the alcohol may have been stored. There is always a risk of cork failure and allowance by the Buyer must be made. Alcohol is sold "as is" and quality of the alcohol is entirely at the risk of the Buyer and no warranties are given.

(d) Books-Collation: If on collation any named item in the sale Catalogue proves defective, in text or illustration the Buyer may reject the Lot provided he returns it within 21 days of the sale stating the defect in writing. This, however, shall not apply in the case of unnamed items, periodicals, autographed letters, music M.M.S., maps, drawings nor in respect of damage to bindings, stains, foxing, marginal worm holes or other defects not affecting the completeness of the text nor in respect of Defects mentioned in the Catalogue, or at the time of sale, nor in respect of Lots sold for less than £300.

(e) Electrical Goods: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

(f) Upholstered items: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations (items manufactured prior to 1950 are exempt from any regulations). Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given. We provide no guarantee as to the originality of any wood/material contained within the item.

B. REGISTERING TO BID

1. NEW BIDDERS

(a) If this is Your first time bidding at Lyon & Turnbull or You are a rev turning Bidder who has not bought anything from us within the last two years You must register at least 48 hours before an auction to give us enough time to process and approve Your registration. We may, at our discretion, decline to permit You to register as a Bidder. You will be asked for the following:

(i) Individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of Your current address (for example, a current utility bill or bank statement)

(ii) Corporate clients: Your Certificate of Incorporation or equivalent document(s) showing Your name and registered address together with documentary proof of directors and beneficial owners, and;

(iii) Trusts, partnerships, offshore companies and other business structures please contact us directly in advance to discuss requirements.

(b) We may also ask You to provide a financial reference and/or a deposit to allow You to bid. For help, please contact our Finance Department on +44(0)131 557 8844.

2. RETURNING BIDDERS

We may at our discretion ask You for current identification as described in paragraph B.1.(a) above, a finance reference or a deposit as a condition of allowing You to bid. If You have not bought anything from us in the last two years, or if You want to spend more than on previous occasions, please contact our Finance Department on +44(0)131 557 8844.

3. FAILURE TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion You do not satisfy our Bidder identification and registration procedures including, but not limited to, completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register You to bid, and if You make a successful bid, we may cancel the contract between You and the Seller.

4. BIDDING ON BEHALF OF ANOTHER PERSON

(a) As an authorised Bidder: If You are bidding on behalf of another person, that person will need to complete the registration requirements above before You can bid, and supply a signed letter authorising You to bid for him/her.

(b) As agent for an undisclosed principal: If You are bidding as an agent for an undisclosed principle (the ultimate Buyer(s)) You accept personal liability to pay the Purchase Price and all other sums due, unless it has been agreed in writing with us before commencement of the auction that the Bidder is acting as an agent on behalf of a named third party acceptable to us and we will seek payment from the named third party.

5. BIDDING IN PERSON

If You wish to bid in the saleroom You must register for a numbered bidding paddle before You begin bidding. Please ensure You bring photo identification with You to allow us to verify Your registration.

6. BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and we are not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone bids

Your request for this service must be made no later than 12 hours prior to the auction. We will accept bids by telephone for Lots only if our staff are available to take the bids. If You need to bid in a language other than English You should arrange this Well before the auction. We do not accept liability for failure to do so or for errors and omissions in connections.

(b) Internet Bids

For certain auctions we will accept bids over the internet. For more information please visit our Website. We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to execution of online bids/ live bidding.

(c) Written Bids

While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we Reserve the right in our absolute discretion to prefer the first bid so made. Bids must be expressed in the currency of the saleroom. The Auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the Reserve. If You make a written bid on a Lot which does not have a Reserve and there is no higher bid than Yours, we will bid on Your behalf at around 50% of the lower Estimate or, if lower, the amount of Your bid.

C. DURING THE SALE

1. ADMISSION TO OUR AUCTIONS

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person. We may refuse admission at any time before, during or after the auction.

2. RESERVES

Unless indicated by an insert symbol (**Δ**), all Lots in this Catalogue are offered subject to a Reserve. A Reserve is the confidential Hammer Price established between us and the Seller. The Reserve is generally set at a percentage of the low Estimate and will not exceed the low Estimate for the Lot.

3. AUCTIONEER'S DISCRETION

The maker of the highest bid accepted by the Auctioneer conducting the sale shall be the Buyer and any dispute shall be settled at the Auctioneer's absolute discretion. The Auctioneer may move the bidding backwards of forwards in any way he or she may decide or change the order of the Lots. The Auctioneer may also; refuse any bid, withdraw any Lot, divide any Lot or combine any two or more Lots, reopen or continuing bidding even after the hammer has fallen.

4. BIDDING

The Auctioneer accepts bids from:

(a) Bidders in the saleroom;

(b) Telephone Bidders, and internet Bidders through Lyon & Turnbull Live or any other online bidding platform we have chosen to list on and;

(c) Written bids (also known as absentee bids or commission bids) left with us by a Bidder before the auction.

5. BIDDING INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

6. CURRENCY CONVERTER

The saleroom video screens and bidding platforms may show bids in some other major currencies as Well as sterling. Any conversion is for guidance only and we cannot be bound be any rate of exchange used. We are not responsible for any error (human or otherwise) omission or breakdown in providing these services.

7. SUCCESSFUL BIDS

Unless the Auctioneer decides to use their discretion as set out above, when the Auctioneer's hammer falls, we have accepted the last bid. This means a contract for sale has been formed between the Seller and the successful Bidder. We will issue an invoice only to the registered Bidder who made the successful bid. While we send out invoices by post/or email after the auction, we do not accept responsibility for telling You whether or not Your bid was successful. If You have bid by written bid, You should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of our bid to avoid having to pay unnecessary storage charges.

8. RELEVANT LEGISLATION

You agree that when bidding in any of our sales that You will strictly comply with all relevant legislation including local laws and regulations in force at the time of the sale for the relevant saleroom location.

D. THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1. THE PURCHASE PRICE

For each Lot purchased a Buyer's Premium of 27% of the Hammer Price of each Lot up to and including £20,000, 26% of the Hammer Price from £20,001 up to and including £800,000, 20% from £800,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the Hammer Price or premium for printed books or unframed maps bought at auction.

Live online bidding may be subject to an additional premium (level dependent on the live bidding service provider chosen). This additional premium is subject to VAT at the appropriate rate as above.

2. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant Lots.

(a) Lots affixed with (**†**): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (**†**). This imposition of VAT maybe because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(b) Lots affixed with (*****): A reduced rate of Value Added Tax on the Hammer Price of 5% is payable. This indicates that a Lot has been imported from outwit the European Union. This reduced rate is applicable to Antique items.

(c) Lots affixed with [**Ω**]: Standard rate of Value Added Tax on the Hammer Price and premium is payable. This applies to items that have been imported from outwit the European Union and do not fall within the reduced rate category outlined above.

3. ARTIST'S RESALE ROYALTY (DROIT DE SUITE)

This symbol **§** indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the Hammer Price and in addition to the Buyer's Premium. It will not apply to works where the Hammer Price is less than £1,000. The charge for works of art sold at and above £1,000 and below £50,000 is 4%. For items selling above £50,000, charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society ('DACS') and no handling costs or additional fees are retained by the Auctioneer. Resale royalties are not subject to VAT. More information on Droit de Suite is available at www.dacs.org.uk.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each Lot, the Seller gives a warranty that the Seller;

(a) Is the owner of the Lot or a joint owner of the Lot acting with the permission of the other co-owners, or if the Sellers is not the owner of or a joint owner of the Lot, has the permission of the owner to sell the Lot, or the right to do so in law, and;

(b) Had the right to transfer ownership of the Lot to the Buyer without any restrictions or claims by anyone else.

If either other above warranties are incorrect, the Seller shall not have to pay more than the Purchase Price (as defined in the glossary) paid by You to us. The Seller will not be responsible to You for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expense. The Seller gives no warranty in relation to any Lot other than as set out above and, as far as the Seller is allowed by law, all warranties from the Seller to You, and all obligations upon the Seller which may be added to this agreement by law, are excluded.

2. AUTHENTICITY GUARANTEE

We guarantee that the authorship, period, or origin (collectively, "Authorship") of each Lot in this Catalogue is as stated in the BOLD or CAPITALISED type heading in the Catalogue description of the Lot, as amended by oral or written saleroom notes or announcements. We make no warranties whatsoever, whether express or implied, with respect to any material in the Catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event we, in our reasonable opinion, deem that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the Lot the Hammer Price and applicable Buyer's Premium paid for the Lot by the original purchaser.

This Guarantee does not apply if:

(a) The Catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the Catalogue description indicated that there was a conflict of such opinions; or

(b) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in our reasonable opinion) to have caused damage to the Lot or likely to have caused loss of value to the Lot; or

(c) There has been no material loss in value of the Lot from its value had it been in accordance with its description in the Bold or Capitalised type heading.

This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the Lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the Lot must:

(a) notify us in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the Lot number, date of the auction at which it was purchased and the reasons for such dispute; and

(b) return the Lot to our registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

We have discretion to waive any of the above requirements. We may require the original purchaser of the Lot to obtain, at the original purchaser of Lot's cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to us and the original purchaser of the Lot. We shall not be bound by any reports produced by the original purchaser of the Lot, and Reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original Purchase Price paid (the successful Hammer Price, plus the Buyer's Premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

3. YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activities, including tax evasion and You are neither; under investigation, have been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where You are bidding on behalf of another person You warrant that:

(i) You have conducted appropriate customer due diligence on the ultimate Buyer(s) of the Lot(s) in accordance with all relevant anti-money laundering legislation, consent to us relying on this due diligence, and You will retain for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by a third party auditor upon our written request to do so;

(ii) The arrangements between You and the ultimate Buyer(s) in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes, and;

(iii) You do not know, and have no reason to suspect that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, or that the ultimate Buyer(s) are under investigation or have been charged with or convicted of money-laundering, terrorist activities, or other crimes.

F. PAYMENT

1. MAKING PAYMENT

(a) Within 7 days of a Lot being sold You will pay to us the Total Amount Due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards. Please note that we do not accept cash payments over £5,000 per Buyer per year.

(b) Any payments by You to us can be applied by us towards any sums owing by You to us howsoever incurred and without agreement by You or Your agent, whether express or implied.

(c) We will only accept payment from the registered Bidder. Once issued, we cannot change the Buyer's name on an invoice or re-issue the invoice in a different name.

(d) The ownership of any Lots purchased shall not pass to You until You have made payment in full to us of the Total Amount Due. The risk in and the responsibility for the Lot will transfer to You from whichever is the earlier of the following:

(i) When You collect the Lot; or

(ii) At the end of the 30th day following the date of the auction, or, if earlier, the date the Lot is taken into care by a third party unless we have agreed otherwise with You in writing.

(e) You shall at Your own risk and expense take away any Lots that You have purchased and paid for not later than 7 working days following the day of the auction or upon the clearance of any payment whichever is later. Please note we do not accept cheques. We can provide You with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.

(f) No purchase can be claimed or removed until it has been paid for.

(g) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time.

2. IN THE EVENT OF NON-PAYMENT

If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(a) To proceed against You for damages for breach of contract;

(b) To rescind the contract for sale of that Lot and/or any other Lots sold by us to You;

(c) To resell the Lot(s) (by auction or private treaty) in which case You shall be responsible for any resulting deficiency in the Total Amount Due (after crediting any part payment and adding any resale costs).

(d) To remove, store and insure the Lot in the case of storage, either at our premises or elsewhere and to recover from You all costs incurred in respect thereof;

(e) To charge interest at a rate of 5% a year above the Bank of Scotland base rate from time to time on all sums outstanding for more than 7 working days after the sale;

(f) To retain that or any other Lot sold to You until You pay the Total Amount Due;

(g) To reject or ignore bids from You or Your agent at future auctions or to impose conditions before any such bids shall be accepted;

(h) To apply any proceeds of sale of other Lots due or which become due to You towards the settlement of the Total Amount Due by You and to exercise a lien over any of Your property in our possession for any purpose until the debt due is satisfied. You will be deemed to have granted such security to us and we may retain such property as collateral security for Your obligations to us; we may decide to sell Your property in any way we think appropriate. We will use the proceeds of the sale against any amounts You owe us and we will pay any amount left from that sale to You. If there is a shortfall, You must pay us the balance; and

(i) Take any other action we see necessary or appropriate.

G. COLLECTION & STORAGE

(1) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time. Information on collection is set out in the Catalogue and our Website

(2) Unless agreed otherwise, You must collect purchased Lots within seven days from the auction. Please note the Lots will only be released upon full payment being received.

(3) If You do not collect any Lot within seven days following the auction we can, at our discretion;

(i) Charge You storage costs at the rates set out on our Website.

(ii) Move the Lot to another location or an affiliate or third party and charge You transport and administration costs for doing so and You will be subject to the third party storage terms and pay for their fees and costs.

(iii) Sell the Lot in any way we think reasonable.

H. TRANSPORT & SHIPPING

1. TRANSPORT AND SHIPPING

We will include transport and shipping information with each invoice sent to You as well as displayed on our Website. You must make all transport and shipping arrangements.

2. EXPORT OF GOODS

Buyers intending to export goods should ascertain;

(a) Whether an export licence is required; and

(b) Whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the Buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale not any delay in making full payment for the Lot.

3. CITES: ENDANGERED PLANTS AND ANIMALS LEGISLATION

Please be aware that all Lots marked with the symbol **Y** may be subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://www.defra.gov.uk/ahvla-en/imports-exports/cites. We accept no liability for any Lots which may be subject to CITES but have not be identified as such.

I. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information give, by us, our representatives or employees about any Lot other than as set out in the authenticity warranty and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are exclude. The Seller's warranties contained in paragraph E.1 are their own and we do not have a liability in relation to those warranties.

(b) (i) We are not responsible to You for any reason whether for breaking this agreement or any other matter relating to Your purchase of, or bid for, any Lot other than in the event of fraud or fraudulent misrepresentation by us other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability for a kind in respect of any Lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance, except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) in particular, please be aware that our written and telephone bidding services, Lyon & Turnbull Live, Condition Reports, currency converter and saleroom video screens are free services and we are not responsible for any error (human or otherwise) omission or breakdown in these services.

(d) We have no responsibility to any person other than a Buyer in connection with the purchase of any Lot

(e) If in spite of the terms of this paragraph we are found to be liable to You for any reason, we shall not have to pay more than the Purchase Price paid by You to us. We will not be responsible for any reason for loss of profits, business, loss of opportunity or value, expected savings or interest, costs damages or expenses.

J. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel the sale of a Lot if;

(i) Any of our warranties are not correct, as set out in paragraph E3,

(ii) We reasonably believe that completing the transaction is or may be unlawful; or

(iii) We reasonably believe that the sale places us or the Seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law if You do not wish to be videotaped, You may make arrangements to bit by telephone or a written bid or bid on Lyon & Turnbull Live instead. Unless we agree otherwise in writing, You may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in respect of all images, illustrations and written material produced by or for us relating to a Lot. (Including Catalogue entries unless otherwise noted in the Catalogue) You cannot use them without our prior written permission. We do not offer any guarantee that You will gain any copyright or other reproductions to the Lot.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as deleted and the rest of this agreement will remain in force.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer Your rights of responsibilities under these terms on the contract of sale with the Buyer unless we have given our written permission. This agreement will be binding on Your successors or estate and anyone who takes over Your rights and responsibilities.

6. REPORTING ON WWW.LYONANDTURNBULL.COM

Details of all Lots sold by us, including Catalogue disruptions and prices, may be reported on www.lyonandturnbull.com. Sales totals are Hammer Price plus Buyer's Premium and do not reflect any additional fees that may have been incurred. We regret we cannot agree to requests to remove these details from our Website.

7. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) We undertake to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a Lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

8. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the premises, safety and security arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

9. DATA PROTECTION

Where we obtain any personal information about You, we shall use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) You may have given at the time Your information was disclosed). A copy of our Privacy Policy can be found on our Website www.lyonandturnbull.com or requested from Client Services, 33 Broughton Place, Edinburgh, EH1 3RR or by email from data enquiries@lyonandturnbull.com.

10. FORCE MAJEURE

We shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

11. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

K. DEFINITIONS & GLOSSARY

The following words and phrases used have (unless the context otherwise requires) the meaning to given to them below. The go Glossary is to assist You to understand words and phrases which have a specific legal meaning which You may not be familiar with.

1. DEFINITIONS

“**Auctioneer**” Lyon & Turnbull Ltd (Registered in Scotland No: 191166 | Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or it's authorised representative conducting the sale, as appropriate;

“**Bidder**” a person who has completed a Bidding Form

“**Bidding Form**” our Bidding Registration Form our Absentee Bidding Form or our Telephone Bidding Form.

“**Buyer**” the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to by the words “**You**” and “**Your**”

“**Buyer's Premium**” the sum calculated on the Hammer Price at the rates stated in Catalogue.

“**Catalogue**” the Catalogue relating to the relevant Sale, including any representation on our Website

“**Condition Report**” the report on the physical condition of a Lot provided to a Bidder or potential Bidder by us on behalf of the Seller.

“**Estimate**” a statement of our opinion of the range within the hammer is likely to fall.

“**Hammer Price**” the level of bidding reached (at or above any Reserve) when the Auctioneer brings down the hammer;

“**High Cumulative Value of Lot**” several Lots with a total lower Estimate value of £30,000 or above;

“**High Value Lot**” a Lot with a lower Estimate of £30,000 or above;

“**Lot**” each Item offered for sale by Lyon & Turnbull;

“**Purchase Price**” is the aggregate of Hammer Price and any applicable Buyer's Premium, VAT on the Hammer Price (where applicable), VAT on the Buyer's Premium and any other applicable expenses;

“**Reserve**” the lowest price below which an item cannot be sold whether at auction or by private treaty;

“**Sale**” the auction sale at which a Lot is to be offered for sale by us.

“**Seller**” the person who offers the Lot for Sale. We act as agent for the Seller.

“**Total Amount Due**” the Hammer Price in respect of the Lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

“**VAT**” value added tax at the prevailing rate at the date of the sale in the United Kingdom.

“**Website**” Lyon & Turnbull's Website at www.lyonandturnbull.com

2. GLOSSARY

The following have specific legal meaning which You may not be familiar with. The following glossary is intended to give You an understanding of those expressions but is not intended to restrict their legal meanings:

“**Artist's Resale Right**” the right of the creator of a work of art to receive a payment on Sales of that work subsequent to

“**Knocked Down**” when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

“**Lien**” a right for the person who has possession of the Lot to retain possession of it.

“**Risk**” the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

“**Title**” the legal and equitable right to the ownership of a Lot.

GUIDE TO **BIDDING** & **PAYMENT**

REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, or on our website. Please note that first-time bidders, and those returning after an extended period, will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID
(Passport/Driving licence)
2 – Proof of address
(utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

BIDDING

Registered bidders will be assigned a non-transferable bidder number. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. All lots will be invoiced to the name and address given during your registration.

There will be no in-room bidding for this auction.

BIDDING OUTSIDE THE SALEROOM

BY PHONE

A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities. This service is available entirely at our discretion and at the bidder's risk.

IN WRITING

Bid forms are available at the sale and/or the back of the catalogue. These should be submitted in person, by post, or by fax as soon as possible prior to the sale and we will bid on your behalf up to the limit indicated. In the event of receiving two identical bids the first one received will take precedence All bids must be received an hour before the sale. This service is provided entirely at the bidder's risk.

ON THE INTERNET

- ABSENTEE BIDDING

Leave a bid online through our website, call us on 0131 557 8844 or email info@lyonandturnbull.com

- BID LIVE ONLINE

Bid live online, for free, with Lyon & Turnbull Live. Just click the button from the auction calendar, sale page or any lot page online to register.

PAYMENT

Our accounts teams will continue to be available to process payments and answer queries. We will be able to accept online payments through our website and bank transfer. On-site payment facilities are available by appointment.

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

BANK TRANSFER

Account details are included on any invoices we issue or upon request from our accounts department.

ONLINE CREDIT OR DEBIT CARD PAYMENTS

We no longer accept card payments by phone. Please use our online payment service (provided by Stripe).

You will find a link to this service in any email invoice issued or you can visit the payments section of our website.

CASH

No cash payments will be accepted for this auction.

COLLECTION OF PURCHASED LOTS

Please refer to page 2 of this catalogue.

LYON & TURNBULL
AUCTIONEERS SINCE 1826

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